# A Commentary on Book 4 of Valerius Flaccus' Argonautica

PAUL MURGATROYD

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# A Commentary on Book 4 of Valerius Flaccus' *Argonautica*

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# A Commentary on Book 4 of Valerius Flaccus' *Argonautica*

*by*

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Arthur Murgatroyd

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# PREFACE

This book is aimed primarily at university lecturers and graduate students, but senior undergraduates should also profit from consulting it.

Any commentator has to decide what kind of commentary will serve the Classical author best, i.e. what material should be included or excluded and be played up or down. Valerius Flaccus (VF) has already been well served by standard philological commentaries, and I did not feel that yet another one of them was really needed (especially after Korn's notes on the first half of IV). Valuable work has been done recently (by Feeney 313 ff., Hardie 83 ff., Clare in Gale 125 ff. and especially Hershkowitz) to improve our critical appreciation of this generally neglected and underestimated poet, and I decided that a commentary which continued this process of revaluation by means of a close look at one particular book of his epic would be much more useful. So in the notes below there is textual criticism (but only where meaning and appreciation are substantially affected), and there is explanation of sense and references (which is obviously a vital basis for critical analysis), but there is also much literary criticism (utilizing traditional approaches and also the more modern techniques of intertextuality and narratology), with the intention of alerting readers to important aspects of Valerius' highly intellectual poetry, such as the wit, humour, elegance, point, ingenuity, subtlety, narrative skill and sophisticated response to forerunners, particularly Apollonius of Rhodes (AR) and Virgil. All of this takes up a lot of space, and I did not want to erect a great barrier of scholarship between the reader and the poem, so I have avoided extensive explication with long lists of references, massive notes on themes, epic topoi etc., lengthy discussion of minutiae (like the frequency of elision at 3s) and consideration of grammatical and linguistic norms (the predicative dative in the *Argonautica*, the use of *anguis* as opposed to *serpens*, and so on). For the same reason, as there are so many possible reminiscences of earlier writers (especially Virgil), I have restricted myself to handling only what I view as certain or probable instances of imitation.

I have gratefully taken over items from earlier commentaries (especially those by Langen, Korn and Spaltenstein). To avoid inordinate

clutter, I have simply incorporated tralaticious material and only name particular commentators in the case of ideas and references peculiar to them alone. I did my first draft without looking at any other scholarship, and was a third of the way through the second draft before I had access to Spaltenstein's notes on IV. Inevitably there have been some coincidences of opinion, but wherever anything has been derived from a specific predecessor I do acknowledge my debt.

It remains for me to thank warmly two experts and good friends, Henri Wijsman and Jim McKeown, for their kind support and painstaking and perceptive scrutiny of this work. Of course, they should not be held responsible for the nature of this commentary or for any errors or infelicities in it. I would also like to thank Verlag de Gruyter for permission to base my text on the 1980 Teubner edition of W-W. Ehlers and to use his sigla.

P.M.

# INTRODUCTION

The date of book 4 (and of the whole poem) is unclear. Quintilian remarked (about 95 AD) at 10.1.90 *multum in Valerio Flacco nuper amisimus*, but this does not allow us to infer that our poet began writing his epic in the 70s or 80s AD, as some critics have done. *Nuper* is an elastic term, used by Quintilian at 10.1.96 of Caesius Bassus (*quem nuper vidimus*) who died in 79 AD, and employed by Juvenal at 8.120 (see Courtney ad loc.) of an event which took place about 20 years earlier. And we have no way of telling how long VF worked on his poem, or in which order he composed its various parts. Other arguments for dating are even more problematical (cf. Strand 23 ff.). As a result Valerius' chronological relationship to Statius and Silius Italicus is unclear, and I cannot follow those scholars who assume that VF imitates those two poets in book 4 and elsewhere in his *Argonautica* (cf. Feeney 313).

IV is an important and exciting book. In it Hercules is withdrawn from the company, early on, and the other Argonauts begin to function (and succeed) without him. Here they start to grow in stature as heroes, and for them on their own the great adventures on their quest now commence. By the end of IV they have triumphantly come through three major tests on their outward journey (Amycus, the Harpies, the Symplegades), all packed into one book for cumulative impact and to ensure that there is lots of action (and varied action) in it. This is also generally a buoyant and upbeat book (cf. Lüthje 134), enlivened by much wit, humour and irony. It strongly affects the emotions, and it has intellectual appeal as well. Here, as elsewhere in the poem, VF effectively employs a wide range of narrative techniques and deftly manipulates readers (teasing and tricking them, involving them in the story, building anticipation, achieving suspense and so on). Typically, and importantly, this is also an extremely learned book, and the erudition is not dry and dull but stimulating and entertaining. It is a great pity that we have lost Varro Atacinus' version of the *Argonautica* and Ovid's *Medea* (to which VF very probably reacted in his verse), but we can see constantly a combative and creative engagement with predecessors who do survive, particularly Apollonius of Rhodes. In connection with him VF adopts and adapts, making (often major)

variations and (seeming) innovations, and blending in other authors too (especially Virgil), so that his imitation is lively and unpredictable. In particular our poet goes for more emotional impact (via the sentimental, the dramatic, the sensational), making the Argonauts' opponents more formidable and the crew's achievements more remarkable, and highlighting Jason more and building him up as a better leader (cf. Hershkowitz 105 ff.). Some readers will find that this makes Valerius' epic more stirring and satisfying, while others will prefer Apollonius' more restrained, questioning and deflating attitude (I am not in the business of handing out prizes, and in the commentary below I simply point out the ways in which VF's approach to telling the story differs from AR's, without implying that one is superior to the other).

Another noteworthy aspect is the elegant and effective structure. The fourth book breaks down as follows: 1–81 end of the Hylas episode; 82–98 bridge passage; 99–343 Amycus episode; 344–422 Orpheus' song about Io; 423–636 the Phineus episode; 637–710 the Symplegades episode; 711–732 bridge passage; 733–762 start of the Lycus episode. Transitions between these sections are smooth (see the sectional notes in the commentary), and the progression within them is logical and carefully ordered. All sections are marked off by internal ring composition except for the last two (see the relevant sectional notes). The first of those (711–732) is only a bridge, and the absence of a ring there in any case makes for variety and avoids predictability. The final section (733–762) in fact recalls the opening one, so that it produces ring structure within IV as a whole: in both cases there is just part of an episode; each passage looks forward to the loss of a pair of Argonauts (Hercules and Hylas; Idmon and Tiphys) and highlights a son of Jupiter (Hercules; Pollux); divinities dominate the opening and concluding (761 f.) lines of the book; and the angry speech by Jupiter about Juno's joy and revenge on Medea at 3–14 is called to mind at 741–754 by a joyful speech by Lycus of roughly the same length about angry hatred of Amycus and revenge on him. The bridge passages are symmetrically positioned too. A further significant aspect of the overall structural neatness is the use of Orpheus' song as a centre-piece, set almost exactly in the middle of the book (cf. Shey 110 f.). As such it provides variety and relaxes tension: it is much shorter than the sections that flank it; love is now prominent, and the focus is on a female rather than heroes; it is set in the past, and is not an incident in the Argo's quest; and it is comic rather than dramatic.

There are also links between all the episodes in IV (several of them noted by scholars such as Lüthje, Shelton, Adamietz and Hershkowitz)

which draw the whole book together. The first bridge looks backwards to the end of the Hylas episode and onwards to Amycus (see 82–98n.). In connection with 99–343, Amycus is defeated by the divine twin Pollux as the similarly monstrous and terrifying Harpies that plague Phineus will be worsted by the divine twins Zetes and Calais. Orpheus' song has ties to the Amycus and Phineus sections (see 344–422n.), and there Juno persecutes Io as she had caused trouble for Hercules (alluded to at 1 ff.). In his episode Phineus specifically mentions the victory over Amycus (at 442 f.), and his prophecy is picked up in the subsequent sections, where it is borne out. The (personified) Symplegades at 637–710 recall Amycus, as they are also violent and insane Hinderers who are finally overcome. The second bridge passage glances back at the Clashing Rocks and forwards to Lycus (see 711–732n.). The final section contains inversion of the Amycus episode (see 733–762n.) and connection via the Helper Lycus to the Helpers Phineus (also human) and Juno and Minerva (at 637–710). At the same time, while achieving uniformity and coherence by these means, our poet avoids sameness by raising/lowering tension, moving between narrative and speech and description, changing pace, focus, mood and opponent, and so forth.

There are similar links with the other books in the *Argonautica* to integrate IV more smoothly. Obviously the Hylas episode continues from III (see 1–81n. for ties), and the Lycus episode is completed in V (with the deaths of Idmon and Tiphys there foreshadowed at 4.711 ff.). Phineus' predictions keep on coming true in the books 5–8 as well. So too material in IV is anticipated and recalled elsewhere by VF (most noticeably at 1.3 f., 59 f., 218 ff., 5.127, 167, 482, 501 f., 6.344, 626, 7.111 ff., 8.181, 192 f., 266). Hercules (who is prominent at 1 ff., and is also alluded to at 247 and 701) had figured earlier in the quest and would receive mention later in the poem (at 5.43, 90, 115, 130 ff. etc.), and in particular 4.58 f. pick up 2.451 ff., and 4.62 ff. get taken up at 5.154 ff. and 7.355 ff. Amycus and the Harpies are related to other monsters in the epic (Hesione's sea-beast, Aeetes' fire-breathing bulls, the earthborn men and the guardian of the Golden Fleece). See also 99–343n. (Amycus as one of several tyrants in the *Argonautica*), 344–422n. (Io paired with Helle, Hercules and Medea) and 733–762n. (similarities to the Cyzicus episode, and Lycus as a foil to Aeetes).

The text is based on Ehlers' (1980) Teubner, and his *sigla* are employed in textual discussions. I have made quite a few alterations to his punctuation, but the following are the substantial variants from his text.

4 *te* for ⟨*se*⟩
23 *munere* for *munera*
65 *fontes* for *montes*
92 *Horis* for *horis*
196 *taurus aquis qui primus init spernitque tumentem* for lacuna
240 *celera* for *celeras*
248 *vacuos maesto* for *vacuo maestos*
251 *pete* for *peto*
275 †*summos manibus deducere*† for *summos †manibus† deducere*
388 *languentia* … for *languentia* ⟨*cantu*⟩
405 *pavidae* for *pavida*
409 *torquens* for *torrens*
421 *euris* for *Euris*
449 *consumptis* for *consuetis*
564 *cum* for *ceu*
573 *ulla quies! fuga nunc medio properanda recursu*: for *ulla quies, fuga tunc medio speranda recursu*:
609 *incitat* for *incitet*
624 *sileam, precor* for *sileo prior*
651 *viso timor omnibus antro*. for *visus timor omnibus antro*
667 *lumina* for *numina*
675 *nil* for *vel*
715 f. *litora, †nec tantas quamvis Tyrrhenus et Aegon/ volvat aquas, geminis et desint Syrtibus undae.†* for *litora, non, tantas quamvis Tyrrhenus et Aegon/ volvat aquas, geminis tot desint Syrtibus undae.*
724 *invenit* for *invehit*

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# ARGONAUTICON LIBER QUARTUS

Atque ea non oculis divum pater amplius aequis
sustinuit, natique pios miseratus amores
Iunonem ardenti trepidam gravis increpat ira:
'ut nova nunc tacito te pectore gaudia tollunt!
haeret inops solisque furit Tirynthius oris,
at comite immemores Minyae facilesque relicto
alta tenent. sic Iuno ducem fovet anxia curis
Aesonium, sic arma viro sociosque ministrat?
iam quibus incertam bellis Scythicaeque paventem
gentis opes, quanta trepidam formidine cernam!
tum precibus, tum me lacrimis et supplice dextra
attemptare veto. rerum mihi firma potestas.
i, Furias Veneremque move; dabit impia poenas
virgo nec Aeetae gemitus patiemur inultos.'
dixit et arcano redolentem nectare rorem,
quem penes alta quies liquidique potentia somni,
detulit inque vagi libavit tempora nati.
ille graves oculos et Hylan resonantia semper
ora ferens, ut nulla deum superare potestas,
procumbit. tandem fessis pax reddita silvis,
fluminaque et vacuis auditae montibus aurae.
ecce puer summa se tollere visus ab unda
frondibus in croceis et iniquae munere nymphae
stansque super carum talis caput edere voces:
'quid, pater, in vanos absumis tempora questus?
hoc nemus, hoc fatis mihi iam domus, improba quo me
nympha rapit saevae monitu Iunonis, in amne.
nunc Iovis accessus et iam mihi limina caeli
conciliat iungitque toros et fontis honores.
o dolor, o dulces quas gessimus ante pharetrae!
iam socii laetis rapuerunt vincula ventis,
hortator postquam furiis et voce nefanda
impulit Oenides. verum cum gente domoque
ista luet saevaeque aderunt tua numina matri.
surge age et in duris haud umquam defice; caelo
mox aderis teque astra ferent; tu semper amoris
sis memor et cari comitis ne abscedat imago.'
talibus orantem dictis visuque fruentem
ille ultro petit et vacuis amplexibus instat

languentisque movet frustra conamina dextrae:
corpus hebet somno refugaque eluditur umbra.
tum lacrimis, tum voce sequi, tum rumpere questus,
cum sopor et vano spes maesta resolvitur actu.
fluctus ab undisoni ceu forte crepidine saxi
cum rapit halcyonis miserae fetumque laremque,
it super aegra parens queriturque tumentibus undis
certa sequi quocumque ferant, audetque pavetque,
icta fatiscit aquis donec domus haustaque fluctu est;
illa dolens vocem dedit et se sustulit alis:
haud aliter somni maestus labor. exsilit amens
effusisque genas lacrimis rigat. ‘ibimus’ inquit
‘solus et hos montes desertaque lustra tenebis,
care puer, nec res ultra mirabere nostras?’
haec fatus relegitque vias et vallibus exit
incertus quid Iuno ferat, quas apparet iras.
nec minus et socios cernit procul aequore ferri
praecipites tacitumque pudet potuisse relinqui.
iamque iter ad Teucros atque hospita moenia Troiae
flexerat Iliaci repetens promissa tyranni,
cum maesto Latona simul Dianaque vultu
ante Iovem stetit et supplex sic fatur Apollo:
‘in quem alium Alciden, in quae iam tempora differs
Caucaseum, rex magne, senem? nullumne malorum
finem adeo poenaeque dabis? te cuncta precatur
gens hominum atque ipsi iam te, pater optime, fontes
fessaque cum silvis orant iuga. sat tibi furtum
ignis et aetheriae defensa silentia mensae!’
dixit ubi, e scopulis media inter pabula diri
vulturis ipse etiam gemitu maestaque fatigat
voce Iovem, saevis relevans ambusta pruinis
lumina; congeminant amnes rupesque fragorem
Caucaseae; stupet ipse dei clamoribus ales.
tunc etiam superas Acheronte auditus ad arces
Iapetus gravis; orantem procul arcet Erinys
respiciens celsi legem Iovis. ille dearum
fletibus et magno Phoebi commotus honore
velocem roseis demittit nubibus Irin.
‘i, Phrygas Alcides et Troiae differat arma.
nunc’ ait ‘eripiat dirae Titana volucri.’

diva volat defertque viro celeranda parentis
imperia atque alacrem laetis hortatibus implet.

Iam Minyae mediis clarae per sidera noctis
fluctibus intulerant placido cava lintea cursu
multaque deserto memores super Hercule volvunt.
Thracius at summa sociis e puppe sacerdos
fata deum et miserae solans incommoda vitae
securum numeris agit et medicabile carmen.
quod simul adsumpta pulsum fide, luctus et irae
et labor et dulces cedunt e pectore nati.
interea magni iamiam subeuntibus astris
Oceani genitale caput Titania frenis
antra sonant. Sol auricomis urgentibus Horis
multifidum iubar et bisseno sidere textam
loricam induitur; ligat hanc qui nubila contra
balteus undantem variat mortalibus arcum.
inde super terras et eoi cornua montis
emicuit traxitque diem candentibus undis,
et Minyas viso liquerunt flamina Phoebo.

Proxima Bebrycii panduntur litora regni,
pingue solum et duris regio non invida tauris.
rex Amycus. regis fatis et numine freti
non muris cinxere domos, non foedera legum
ulla colunt placidas aut iura tenentia mentes.
quales Aetnaeis rabidi Cyclopes in antris
nocte sub hiberna servant freta, sicubi saevis
advectet ratis acta notis tibi pabula dira
et miseras, Polypheme, dapes, sic undique in omnes
prospiciunt cursantque vias, qui corpora regi
capta trahant. ea Neptuno trux ipse parenti
sacrifici pro rupe iugi media aequora supra
torquet agens. sin forma viris praestantior adsit,
tum legere arma iubet sumptisque occurrere contra
caestibus: haec miseri sors est aequissima leti.

Huc ubi devectam Neptunus gurgite puppem
sensit et extremum nati prospexit in oras
et quondam laetos domini certamine campos,

ingemit ac tales evolvit pectore questus:
'infelix imas quondam mihi rapta sub undas
nec potius magno Melie tum mixta Tonanti!
usque adeone meam quacumque ab origine prolem
tristia fata manent? sic te olim pergere sensi,
Iuppiter, iniustae quando mihi virginis armis
concidit infelix et nunc chaos implet Orion.
nec tibi nunc virtus aut det fiducia nostri,
nate, animos opibusque ultra ne crede paternis.
iamiam aliae vires maioraque sanguine nostro
vincunt fata Iovis, potior cui cura suorum est.
atque ideo nec ego hanc tumidis avertere ventis
temptavi tenuive ratem nec iam mora morti
hinc erit ulla tuae. reges preme, dure, secundos!'
abstulit inde oculos natumque et tristia linquens
proelia sanguineo terras pater adluit aestu.

Principio fluvios gentemque et litora ductor
explorare iubet, paulumque egressus Echion
invenit obscura gemitus in valle trahentem
clam iuvenem et caesi maerentem nomen amici.
ille virum ut contra venientem umbrataque vidit
tempora Parrhasio patris de more galero
paciferaeque manu nequiquam insignia virgae,
'heu fuge' ait 'certo, quicumque es, perdite, passu
dum datur!' obstipuit visu Nonacria proles,
quid ferat admirans. postquam remeare monentem
ocius et dictis perstantem cernit in isdem,
abripit et sociis quae sint ea promere cogit.
ille manum tendens 'non haec' ait 'hospita vobis
terra, viri, non hic ullos reverentia ritus
pectora; mors habitat saevaeque hoc litore pugnae.
iam veniet diros Amycus qui tollere caestus
imperet et vasto qui vertice nubila pulset.
talis in advectos Neptuni credita proles
aeternum furit atque aequae virtutis egentes
ceu superum segnes ad iniqua altaria tauros
constituit, tandem ut misero lavet arma cerebro.
consulite atque fugae medium ne temnite tempus.
namque isti frustra quisquam concurrere monstro

audeat et quaenam talem vidisse voluptas?'
ductor ad haec: 'Bebryxne venis diversaque regi
corda gerens (melior vulgi nam saepe voluntas),
hostis an externis fato delatus ab oris?
et tua cur Amycus caestu nondum obruit ora?'
'nomen' ait 'praedulce mihi †nomen†que secutus
Otreos unanimi. decus ille et laeta suorum
gloria nec vestros comes aspernandus in actus,
Hesionam et Phrygiae peteret cum gaudia nuptae,
hic Amycum contra iussus stetit, atque ego palmas
implicui. sed prima procul vixdum ora levantis
fulminea frontem dextra disiectaque fudit
lumina. me numquam leto dignatus et armis;
sed lacrimis potius luctuque absumor inerti.
spes tamen, his fando si nuntius extitit oris
et Mariandynum patrias penetravit ad urbes,
unde genus fraterque viro—sed et ille quierit
oro nec vanis cladem Lycus augeat armis.'
haec ubi non ulla iuvenes formidine moti
accipiunt (dulce et dura sic pergere mente),
terga sequi properosque iubet coniungere gressus.
litore in extremo spelunca apparuit ingens,
arboribus super et dorso contecta minanti,
non quae dona deum, non quae trahat aetheris ignem,
infelix domus et sonitu tremebunda profundi.
at varii pro rupe metus: hinc trunca rotatis
bracchia rapta viris strictoque immortua caestu
ossaque taetra situ et capitum maestissimus ordo
per piceas, quibus adverso sub vulnere nulla
iam facies nec nomen erat; media ipsius arma
sacra metu magnique aris imposta parentis.
hospitis hic primum monitus rediere Dymantis,
et pavor et monstri subiit absentis imago,
atque oculos cuncti inter se tenuere silentes,
donec sidereo Pollux interritus ore
'te tamen hac, quicumque es,' ait 'formidine faxo
iam tua silva ferat, modo sint tibi sanguis et artus!'
omnibus idem animus forti decernere pugna,
exoptantque virum contraque occurrere poscunt.
qualiter ignotis spumantem funditus amnem

taurus aquis qui primus init spernitque tumentem
pandit iter, mox omne pecus formidine pulsa
pone subit, iamque et mediis procedit ab undis.

At procul e silvis sese gregibusque ferebat
saevus in antra gigas, quem nec sua turba tuendo
it taciti secura metus. mortalia nusquam
signa manent; instar scopuli, qui montibus altis
summus abit longeque iugo stat solus ab omni.
devolat inde furens, nec quo via curve profecti
nec genus ante rogat, sed tali protonat ira:
'incipite, o iuvenes! etenim fiducia, credo,
huc tulit auditas et sponte lacessitis oras.
sin errore viae necdum mens gnara locorum, 208
Neptuni domus atque egomet Neptunia proles. 213
hic mihi lex caestus adversaque tollere contra 209
bracchia; sic ingens Asiae plaga quique per Arcton
dexter et in laevum pontus iacet haec mea visit
hospitia; hoc cuncti remeant certamine reges. 212
iam pridem caestus resides et frigida raris 214
dentibus aret humus. quis mecum foedera iunget?
prima manu cui dona fero? mox omnibus idem
ibit honos. fuga sub terras, fuga nulla per auras.
nec lacrimae—ne ferte preces- superive vocati
pectora nostra movent: aliis rex Iuppiter oris.
faxo Bebrycium nequeat transcendere puppis
ulla fretum et ponto volitet Symplegas inani.'

Talia dicta dabat, cum protinus asper Iason
et simul Aeacidae simul et Calydonis alumni
Nelidesque Idasque prior quae maxima surgunt
nomina; sed nudo steterat iam pectore Pollux.
tum pavor et gelidus defixit Castora sanguis;
nam nec ad Elei pugnam videt ora parentis
nec sonat Oebalius caveae favor aut iuga nota
Taygeti, lavitur patrios ubi victor ad amnes,
nec pretium sonipes aut sacrae taurus harenae,
praemia sed manes reclusaque ianua leti.
illum Amycus nec fronte trucem nec mole tremendum,
vixdum etiam primae spargentem signa iuventae,

ore renidenti lustrans obit et fremit ausum
sanguineosque rotat furiis ardentibus orbes.
non aliter iam regna poli, iam capta Typhoeus
astra ferens Bacchum ante acies primamque deorum
Pallada et oppositos doluit sibi virginis angues.
sic adeo insequitur rabidoque ita murmure terret:
'quisquis es, infelix celera puer. haud tibi pulchrae
manserit hoc ultra frontis decus orave matri
nota feres. tune a sociis electus iniquis?
tune Amyci moriere manu?' nec plura moratus
ingentes umeros spatiosaque pectoris ossa
protulit horrendosque toris informibus artus.
deficiunt visu Minyae, miratur et ipse
Tyndarides. redit Alcidae iam sera cupido
et vacuos maesto lustrarunt lumine montes.
at satus aequoreo fatur tunc talia rege:
'aspice et haec crudis durata volumina tauris
nec pete sortis opem, sed quos potes indue caestus.'
dixit et urgentis post saeva piacula fati
nescius, (extremum hoc) armis innectere palmas
dat famulis; dat et inde Lacon. odia aspera surgunt
ignotis prius atque incensa mente feruntur
in medium sanguis Iovis et Neptunia proles.
hinc illinc dubiis intenta silentia votis.
et pater orantis caesorum Tartarus umbras
nube cava tandem ad meritae spectacula pugnae
emittit. summi nigrescunt culmina montis.

Continuo Bebryx, Maleae velut arce fragosa
turbo rapax, vix ora virum, vix tollere passus
bracchia, torrenti praeceps agit undique nimbo
cursibus involvens totaque immanis harena
insequitur. vigil ille metu cum pectore et armis
huc alternus et huc, semper cervice reducta,
semper et in digitis et summi pulvere campi,
proiectusque redit. spumanti qualis in alto
Pliade capta ratis, trepidi quam sola magistri
cura tenet, rapidum ventis certantibus aequor
intemerata secat, Pollux sic providus ictus
servat et Oebalia dubium caput eripit arte.

ut deinde urgentes effudit nubibus iras
ardoremque viri, paulatim insurgere fesso
integer et †summos manibus deduceret† caestus.
ille dies aegros Amyci sudoribus artus
primus et arenti cunctantem vidit hiatu
nec sua defessum noscunt loca nec sua regem
agmina. respirant ambo paulumque reponunt
bracchia, ceu Lapithas aut Paeonas aequore in ipso
cum refovet fixaque silet Gradivus in hasta.
vix steterant, et iam ecce ruunt inflictaque late
terga sonant. nova vis iterum, nova corpora surgunt.
hunc pudor, hunc noto iam spes audentior hoste
instimulat. fumant crebro praecordia pulsu,
avia responsant gemitu iuga, pervigil ut cum
artificum notat Aetna manus et fulmina Cyclops
prosubigit, pulsis strepitant incudibus urbes.
emicat hic dextramque parat dextramque minatur
Tyndarides; redit huc oculis et pondere Bebryx,
sic ratus, ille autem celeri rapit ora sinistra.
conclamant socii et subitas dant gaudia voces.
illum insperata turbatum fraude furentemque
Oebalides prima refugit dum detonet ira,
territus ipse etiam atque ingentis conscius ausi.
saevit inops Amycus nullo discrimine sese
praecipitans avidusque viri (respectat ovantes
quippe procul Minyas), tunc caestu elatus utroque
inruit. hos inter Pollux subit et trucis ultro
advolat ora viri; nec spes effecta, sed ambae
in pectus cecidere manus. hoc saevior ille
ecce iterum vacuas agit inconsulta per auras
bracchia. sentit ubi Pollux rationis egentem,
dat genibus iunctis latus effusumque secutus
haud revocare gradum patitur, turbatque premitque
ancipitem, crebros et liber congerit ictus
desuper averso. sonat omni vulnere vertex
inclinis ceditque malis. iam tempora manant
sanguineaeque latent aures, vitalia donec
vincula, qua primo cervix committitur artu,
solvit dextra gravis. labentem propulit heros
ac super insistens ‘Pollux ego missus Amyclis

et Iove natus.' ait 'nomen mirantibus umbris
hoc referes. sic et memori noscere sepulchro.'

Bebrycas extemplo spargit fuga; nullus adempti
regis amor; montem celeres silvamque capessunt.
haec sors, haec Amycum tandem manus arcuit ausis
effera servantem Ponti loca vimque iuventae
continuam et magni sperantem tempora patris.
tenditur ille ingens hominum pavor arvaque late
occupat, annosi veluti si decidat olim
pars Erycis vel totus Athos. qua mole iacentis
ipse etiam expleri victor nequit oraque longo
comminus obtutu mirans tenet. at manus omnis
heroum densis certatim amplexibus urgent,
armaque ferre iuvat fessasque attollere palmas.
'salve, vera Iovis, vera o Iovis' undique 'proles'
ingeminant 'o magnanimis memoranda palaestris
Taygeta et primi felix labor ille magistri!'
dumque ea dicta ferunt, tenues tamen ire cruores
siderea de fronte vident; nec sanguine Pollux
territus averso siccabat vulnera caestu.
illius excelsum ramis caput armaque Castor
implicat et viridi conectit tempora lauro,
respiciensque ratem 'patriis' ait 'has precor oris,
diva, refer frondes cumque hac freta curre corona.'
dixerat. hinc valida caedunt armenta bipenni
perfusique sacro placati gurgitis amne
graminea sternuntur humo; tunc liba dapesque
frondibus accumulant; exsortia terga Laconi
praecipiunt pecudum. toto mox tempore mensae
laetus ovat nunc laude virum, nunc vatis honoro
carmine, victori geminans cratera parenti.

Iamque dies auraeque vocant, rursusque capessunt
aequora, qua rigidos eructat Bosporos amnes.
illos, Nile, tuis nondum dea gentibus Io
transierat fluctus, unde haec data nomina ponto.
tum pius Oeagri claro de sanguine vates
admonita genetrice refert casusque locorum
Inachidosque vias pelagusque emensa iuvencae

exilia intentisque canit: 'videre priores
saepe Iovem in terras Argivaque regna Pelasgum
virginis Iasiae blandos descendere ad ignes.
sentit Iuno dolos curaque accensa iugali
aethere desiluit (dominam Lyrceia tellus
antraque deprensae tremuerunt conscia culpae),
cum trepida Inachiae paelex subit ora iuvencae
sponte dei; plausu fovet hanc et pectora mulcet
Iuno renidenti cohibens suspiria vultu.
mox ita adorta Iovem: 'da quam modo ditibus Argis
campus alit primae referentem cornua Phoebes
indomitamque bovem, da carae munera nuptae.
ipsa ego dilectae pecudi iam pascua digna
praecipuosque legam fontes.' qua fraude negaret
aut quos inventos tenuisset Iuppiter astus?
muneris illa potens custodem protinus Argum
adiungit. custos Argus placet, inscia somni
lumina non aliter toto cui vertice quam si
Lyda nurus sparso telas maculaverit ostro.
Argus et in scopulos et monstris horrida lustra
ignotas iubet ire vias heu multa morantem
conantemque preces inclusaque pectore verba.
ultima tum patriae cedens dedit oscula ripae;
flevit Amymone, flerunt Messeides undae,
flevit et effusis revocans Hyperia lacertis.
illa, ubi vel fessi tremerent erroribus artus
vel rueret summo iam frigidus aethere vesper,
heu quotiens saxo posuit latus, aut, ubi longa
aegra siti, quos ore lacus, quae pabula carpsit!
verbere candentes quotiens exhorruit armos!
quin et ab excelso meditantem vertice saltus
audentemque mori valles citus egit in imas
Argus et arbitrio durus servavit erili,
cum subito Arcadio sonuit cava fistula ritu
imperiumque patris celerans Cyllenius ales
advenit et leni modulatur carmen avena
'quo' que ait 'hinc diversus abis? heus respice cantus!'
haud procul insectans Argum languentia ...
lumina cuncta notat dulcesque sequentia somnos
et celerem mediis in cantibus exigit harpen.

iamque refecta Iovi paulatim in imagine prisca
ibat agris Io victrix Iunonis et ecce
cum facibus spirisque et Tartareo ululatu
Tisiphonen videt; ac primo vestigia visu
figit et in miserae rursus bovis ora recurrit.
nec qua valle memor nec quo se vertice sistat
Inachias errore etiam defertur ad undas,
qualis et a prima quantum mutata iuvenca!
nec pater aut trepidae temptant accedere nymphae.
ergo iterum silvas, iterum petit invia retro
ceu Styga dilectum fugiens caput. inde per urbes
raptatur Graias atque ardua flumina ripis,
oblato donec paulum cunctata profundo
incidit. absistunt fluctus et gnara futuri
dant pavidae alta viam; celsis procul ipsa refulget
cornibus ac summa palearia sustinet unda.
ast Erebi virgo ditem volat aethere Memphin
praecipere et Pharia venientem pellere terra.
contra Nilus adest et toto gurgite torquens
Tisiphonen agit atque imis inlidit harenis
Ditis opem ac saevi clamantem numina regni.
apparent sparsaeque faces disiectaque longe
verbera et abruptis excussi crinibus hydri.
nec Iovis interea cessat manus: intonat alto
insurgens caelo genitor curamque fatetur,
atque ipsa imperium Iuno pavet. haec procul Io
spectat ab arce Phari, iam divis addita iamque
aspide cincta comas et ovanti persona sistro.
Bosporon hinc veteres errantis nomine divae
vulgavere. iuvet nostros nunc ipsa labores
immissisque ratem sua per freta provehat euris.'
dixerat, et placidi tendebant carbasa venti.

Postera non cassae Minyis Aurora retexit
noctis iter; nova cuncta vident Thyneaque iuxta
litora fatidici poenis horrentia Phinei,
dira deum summo quem vis urgebat in aevo.
quippe neque extorrem tantum nec lucis egentem
insuper Harpyiae Typhonides, ira Tonantis,
depopulant ipsoque dapes praedantur ab ore.

talia prodigia et tales pro crimine poenas
perpetitur. spes una seni, quod pellere saevam
quondam fata luem dederant Aquilone creatis.

Ergo ubi iam Minyas certamque accedere Phineus
sentit opem, primas baculo defertur ad undas
vestigatque ratem atque oculos attollit inanes.
tunc tenuem spirans animam 'salve o mihi longum
exspectata manus nostrisque' ait 'agnita votis.
novimus et divis geniti quibus et via iussos
quae ferat, ac vestri rebar sic tempora cursus
proxima quaeque legens, quantum Vulcania Lemnos
traxerit, infelix tulerit quae Cyzicus arma;
sensi et Bebrycio supremam in litore pugnam
iam propior iamque hoc animam solamine mulcens.
non ego nunc magno quod cretus Agenore Phineus
aut memorem mea quod vates insedit Apollo
pectora: praesentis potius miserescite fati!
nec mihi diversis erratum casibus orbem
amissas aut flere domos aut dulcia tempus
lumina; consumptis serum est ex ordine fatis
ingemere. Harpyiae semper mea pabula servant,
fallere quas nusquam misero locus: ilicet omnes
deveniunt niger intorto ceu turbine nimbus,
iamque alis procul et sonitu mihi nota Celaeno.
diripiunt verruntque dapes foedataque turbant
pocula, saevit odor surgitque miserrima pugna,
parque mihi monstrisque fames. sprevere quod omnes
pollueruntque manu quodque unguibus excidit atris
has mihi fert in luce moras. nec rumpere fata
morte licet; trahitur victu crudelis egestas.
sed vos o servate precor, praedicta deorum
si non falsa mihi, vos finem imponite poenis.
nempe adsunt qui monstra fugent, Aquilonia proles
non externa mihi: nam rex ego divitis Hebri
iunctaque vestra meo quondam Cleopatra cubili.'

Nomen ad Actaeae Calais Zetesque sororis
prosiliunt, Zetesque prior 'quem cernimus?' inquit
'tune ille Odrysiae Phineus rex inclitus orae?

tu Phoebi comes et nostro dilecte parenti?
o ubi nunc regni generisque ubi gloria? quam te
exedit labor et miseris festina senectus!
quin age, mitte preces: namque est tibi nostra voluntas,
si non ira deum—vel si placabilis—urget.'
sustulit hic geminas Phineus ad sidera palmas
'te'que ait 'infesti, quae nunc premis, ira Tonantis,
ante precor, nostrae tandem iam parce senectae;
sit modus. et fore credo equidem: nam vestra voluntas
quid, iuvenes, sine pace deum? nec credite culpam
saevitiae scelerumve mihi nunc crimina pendi:
fata loquax mentemque Iovis quaeque abdita solus
consilia et terris subito ventura parabat
prodideram miserans hominum genus. hinc mihi tanta
pestis et offusae media inter dicta tenebrae.
iam tandem cessere irae, nec casus ab alto,
ipse volens nostris sed vos deus adpulit oris.'
sic ait et fatis ita iam cedentibus omnes
impulit et durae commovit imagine poenae.

Instituere toros mediisque tapetibus ipsum
accipiunt circumque iacent; simul aequora servant,
astra simul, vescique iubent ac mittere curas,
cum subitus misero tremor et pallentia primae
ora senis fugere manus. nec prodita pestis
ante, sed in mediis dapibus videre volucres.
fragrat acerbus odor patriique exspirat Averni
halitus; unum omnes incessere planctibus, unum
infestare manus. inhiat Cocytia nubes
luxurians ipsoque ferens fastidia visu.
tum sola conluvie atque inlusis stramina mensis
foeda rigant; stridunt alae praedaque retenta
saevit utrimque fames. nec solum horrenda Celaeno
Phinea, sed miseras etiam prohibere sorores.
emicat hic subito seseque Aquilonia proles
cum clamore levat; genitor simul impulit alas.
hoste novo turbata lues lapsaeque rapinae
faucibus, et primum pavidae Phineia tecta
pervolitant, mox alta petunt. stant litore fixi
Haemonidae atque oculis palantia monstra sequuntur.

sicut, prorupti tonuit cum forte Vesevi
Hesperiae letalis apex, vixdum ignea montem
torsit hiems, iamque eoas cinis induit urbes:
turbine sic rapido populos atque aequora longe
transabeunt, nullaque datur considere terra.
iamque et ad Ionii metas atque intima tendunt
saxa (vocat magni Strophadas nunc incola ponti).
hic fessae letique metu propioris anhelae
dum trepidant humilique graves timidoque volatu
implorant clamore patrem Typhona nefando,
extulit adsurgens noctem pater imaque summis
miscuit, et mediis vox exaudita tenebris:
'iam satis huc pepulisse deas. cur tenditis ultra
in famulas saevire Iovis, quas fulmina quamquam
aegidaque ille gerens magnas sibi legit in iras?
nunc quoque Agenoreis idem decedere tectis
imperat; agnoscunt monitus iussaeque recedunt.
mox tamen et vobis similis fuga, cum premet arcus
letifer. Harpyiae numquam nova pabula quaerent
donec erunt divum meritae mortalibus irae.'
haesit uterque polo dubiisque elanguit alis;
mox abit et sociae victor petit agmina puppis.

Interea Minyae pulsa lue prima Tonanti
sacra novant, tum vina toris epulasque reponunt.
ipse inter medios ceu dulcis imagine somni
laetus ad oblitae Cereris suspirat honores;
agnoscit Bacchi latices, agnoscit et undam
et nova non pavidae miratur gaudia mensae.
hunc ubi reclinem stratis et pace fruentem
aspicit ac longae ducentem oblivia poenae
talibus appellat supplexque ita fatur Iason:
'vota, senex, perfecta tibi. nunc me quoque curis
eripe et ad nostros animum converte labores.
omnis adhuc sors laeta quidem, nec numine vano
(siqua fides curae superum) tantum aequor adorti
tendimus; ipsa mihi puppem Iovis optima proles
instituit, dedit et socios Saturnia reges.
fidere mens sed nostra nequit quantumque propinquat

Phasis et ille operum summus labor, hoc magis angunt
proxima, nec vates sat iam mihi Mopsus et Idmon.'

Ille, ducem nec ferre preces nec dicere passus
amplius, hic demum vittas laurumque capessit
numina nota ciens. stupet Aesonis inclita proles
Phinea ceu numquam poenis nullaque gravatum
peste Iovis: tam largus honos, tam mira senectae
maiestas infusa; vigor novus auxerat artus.
tum canit: 'o terras fama venture per omnes,
quem sociis ducibusque deis atque arte benigna
Pallados ipse ultro Pelias ad sidera tollit,
demens, dum profugi non sperat vellera Phrixi,
fata locosque tibi, possum quas reddere grates,
expediam rerumque vias finemque docebo.
ipse etiam, qui me prohibet sua pandere terris
saecula, te propter fandi mihi Iuppiter auctor.
hinc iter ad Ponti caput errantesque per altum
Cyaneas. furor his medio concurrere ponto;
necdum ullas videre rates. sua comminus actae
saxa premunt cautesque suas, cum vincula mundi
ima labant; tremere ecce solum, tremere ipsa repente
tecta vides; illae redeunt, illae aequore certant.
di tibi progresso propius, di forsitan ipsi
auxilium mentemque dabunt. ast ipse iuvare
ausa quibus monitis possim tua? quippe per altum
tenditis unde procul venti, procul unde volucres,
et pater ipse maris pavidas detorquet habenas.
siqua brevis scopulis fieret mora, si semel orsis
ulla quies! fuga nunc medio properanda recursu:
vix repetunt primae celeres confinia terrae
iamque alio clamore ruunt omnisque tenetur
pontus et infestis anceps cum montibus errat.
verum animo redit illa meo sors cognita divum
(fabor enim nec spe dubios solabor inani):
cum mihi Tartareas saevo clangore volucres
protulit ira Iovis, vox haec simul excidit auris:
'ne vanas impende preces finemque malorum
expete, Agenoride! Pontum penetraverit ulla
cum ratis et rabidi steterint in gurgite montes,

tum sperare modum poenae veniamque licebit.'
sic deus. aut vobis ergo fera saxa patescunt
aut mea iam saevae redeunt ad pabula Dirae.
verum inter medias dabitur si currere cautes
(certe digna manus) vacuumque exibis in aequor,
proxima regna Lyci, remeat qui victor ab oris
Bebryciis. toto non ullus litore Ponti
mitior. hic lecto comitum de robore siquem
perculerit vicina lues, ne defice, casus
praedicti memor, atque animos accinge futuris.
illic pestiferas subter iuga concava torquet
alter aquas Acheron vastoque exundat hiatu
fumeus et saeva sequitur caligine campos.
linque gravem fluvium et miseris sua fata colonis;
sic quoque non uno dabitur transcurrere luctu.
quid tibi nubifera surgentem rupe Carambin,
quid memorem quas Iris aquas aut torqueat Ancon?
proxima Thermodon hinc iam secat arva; memento,
inclita Amazonidum magnoque exorta Gradivo
gens ibi; femineas nec tu nunc crede catervas,
sed qualis, sed quanta viris insultat Enyo
divaque Gorgonei gestatrix innuba monstri.
ne tibi tunc horrenda rapax ad litora puppem
ventus agat, ludo volitans cum turma superbo
pulvereis exsultat equis ululataque tellus
intremit et pugnas mota pater incitat hasta.
non ita sit metuenda tibi, saevissima quamquam,
gens Chalybum, duris patiens cui cultus in arvis
et tonat adflicta semper domus ignea massa.
inde omnem innumeri reges per litoris oram,
hospitii quis nulla fides; sed limite recto
puppis et aequali transcurrat carbasus aura.
sic demum rapidi venies ad Phasidis amnem.
castra ibi iam Scythiae fraternaque surgit Erinys.
ipse truces illic Colchos hostemque iuvabis
auxiliis. nec plura equidem discrimina cerno.
fors etiam optatam dabitur contingere pellem.
sed te non animis nec solis viribus aequum
credere: saepe acri potior prudentia dextra.
quam tulerit deus, arripe opem. iamque ultima nobis

promere fata nefas. sileam, precor.' atque ita facto
fine dedit tacitis iterum responsa tenebris.

Tum subita resides socios formidine Iason
praecipitat rumpitque moras tempusque timendi.
ipse viros gradiens ad primi litoris undam
prosequitur Phineus. 'quaenam tibi praemia,' dixit
'quas, decus o Boreae, possim persolvere grates?
me Pangaea super rursus iuga meque paterna
stare Tyro dulcesque iterum mihi surgere soles
nunc reor. exactae (verumne?) abiere volucres,
nec metuam, tutaeque dapes? date tangere vultus,
dem sinite amplexus, propiusque accedite dextrae.'
dixerat. abscedunt terris et litora condunt.

Omnibus extemplo saeva sub imagine rupes
Cyaneae propiorque labor. quando adfore quaque
parte putent? stant ora metu nec fessa recedunt
lumina diversas circum servantibus undas,
cum procul auditi sonitus insanaque saxa,
saxa neque illa viris, sed praecipitata profundo
siderei pars visa poli. dumque ocius instant,
ferre fugam maria ante ratem, maria ipsa repente
deficere adversosque vident discedere montes,
omnibus et gelida rapti formidine remi.
ipse per arma volans et per iuga summa carinae
hortatur supplexque manus intendit Iason
nomine quemque premens: 'ubi nunc promissa superba
ingentesque minae, mecum quibus ista secuti?
idem Amyci certe viso timor omnibus antro.
perculerat, stetimus tamen et deus adfuit ausis.
quin iterum idem aderit, credo, deus.' haec ubi fatus,
corripit abiecti remumque locumque Phaleri
et trahit; insequitur flammata pudore iuventus.
unda laborantes praeceps rotat ac fuga ponti
obvia, miscentur rupes iamque aequore toto
Cyaneae iuga praecipites inlisa remittunt.
bis fragor infestas cautes adversaque saxis
saxa dedit, flamma expresso bis fulsit in imbri.
sicut multifidus ruptis e nubibus horror

effugit et tenebras nimbosque intermicat ignis
terrificique ruunt tonitrus elisaque noctem
lux dirimit (pavor ora virum, pavor occupat aures),
haud secus implevit pontum fragor; effluit imber
spumeus et magno puppem procul aequore vestit.

Advertere dei defixaque lumina ponto,
quid scopulis praeclusa ratis, quid dura iuventus
expediat. pendet magnis favor ortus ab ausis.
prima coruscanti signum dedit aegide virgo
fulmineam iaculata facem. vixdum ardua cautes
cesserat, illa volans tenui per concita saxa
luce fugit. rediere viris animique manusque
ut videre viam. 'sequor, o quicumque deorum,'
Aesonides 'nil fallis' ait, praecepsque fragores
per medios ruit et fumo se condidit atro.
coeperat hinc cedens abductis montibus unda
ferre ratem pelagoque dies occurrere aperto.
sed neque permissis iam fundere rector habenis
vela neque eniti remis pote, cum super adsunt
Cyaneae; premit umbra ratem scopulique feruntur
comminus. hic Iuno praecepsque ex aethere Pallas
insiliunt pariter scopulos: hunc nata coercet,
hunc coniunx Iovis, ut valido qui robore tauros
sub iuga et invito detorquet in ilia cornu.
inde, velut mixtis Vulcanius ardor harenis
verset aquas, sic ima fremunt fluctuque coacto
angitur et clausum scopulos super effluit aequor.
contra omnes validis tenui discrimine remis
pergere iter mediosque ratem transferre per ictus.
saxa sed extremis tamen increpuere corymbis
parsque (nefas) deprensa iugis; nam cetera caelo
debita. conclamant Minyae, latera utraque quippe
dissiluisse putant. fugit ipse novissimus ictus
Tiphys et e mediis sequitur freta rapta ruinis
nec prius obsessum scopulis respexit ad aequor
aut sociis temptata quies, nigrantia quam iam
litora longinquique exirent flumina Rhebae.
tunc fessas posuere manus, tunc arida anheli
pectora, discussa quales formidine Averni

Alcides Theseusque comes pallentia iungunt
oscula vix primis amplexi luminis oris.

Nec vero ipse metus curasque resolvere ductor,
sed maria aspectans 'heu qui datus iste deorum
sorte labor nobis! serum ut veniamus ad amnem
Phasidis et mites' inquit 'dent vellera Colchi,
unde per hos iterum montes fuga?' talia fundit,
imperio fixos Iovis aeternumque revinctos
nescius. id fati certa nam lege manebat,
siqua per hos undis umquam ratis isset apertis.

Tum freta, quae longis fuerant impervia saeclis,
ad subitam stupuere ratem, Pontique iacentis
omne solum regesque patent gentesque repostae.
non alibi effusis cesserunt longius undis
litora, †nec tantas quamvis Tyrrhenus et Aegon
volvat aquas, geminis et desint Syrtibus undae.†
nam super huc vastos tellus quoque congerit amnes;
non septemgemini memorem quas exitus Histri,
quas Tanais flavusque Tyres Hypanisque Novasque
addat opes, quantosque sinus Maeotia laxent
aequora. flumineo sic agmine fregit amari
vim salis hinc Boreae cedens glaciantibus auris
Pontus et exorta facilis concrescere bruma.
utque vel immotos Ursae rigor invenit amnes
vel freta versa vadis, hiemem sic unda per omnem
aut campo iacet aut tumido riget ardua fluctu,
atque hac Europam curvis anfractibus urget,
hac Asiam, Scythicum specie sinuatus in arcum.
illic umbrosae semper stant aequore nubes
et non certa dies, primo nec sole profundum
solvitur aut vernis cum lux aequata tenebris,
sed redit extremo tandem in sua litora Tauro.

Iam Mariandynis advertit puppis harenis,
atque celer terras regemque exquirit Echion
dicta ferens lectos (fama est si nominis umquam)
Haemoniae subiisse viros, det litora fessis.
adproperat Lycus auditis laetatus Achivis

ac simul Aesoniden omnemque in regia turbam
tecta trahit modo Bebryciis praefixa tropaeis,
mitis et in mediis effatur talia Grais:
‘haud temere est: fato divum reor ad mea vectos
litora vos, odium quibus atque eadem ira furentis
Bebryciae saevaque pares de gente triumphi:
certa fides animis, idem quibus incidit hostis.
nos quoque, nos Amycum tanto procul orbe remoti
sensimus et saevis frater mihi fusus harenis.
ultor ego atque illuc cunctis accensus in armis
tunc aderam, cum vos mediis contenta ferebant
vela fretis. illum in sanie taboque recenti
vidimus aequoreo similem per litora monstro.
nec vero praerepta mihi suprema tyranni
fata queror bellove magis laetarer et armis
procubuisse meis, quam lege quod occidit ultus
ipse sua meritoque madent quod sanguine caestus.’
excipit Aesonides: ‘tuus ergo in montibus ignis
ille? tuas acies medio de gurgite vidi?’
fatur et ostentans prolem Iovis ‘hic tibi Pollux
en,’ ait ‘inviso solvit cui pectore poenas.’
ille virum circa mirantia lumina volvit.
festa dehinc mediis ineunt convivia tectis
communesque vocant superos, quorum eruta nutu
Bebrycia et votis pariter praedaque fruuntur.

## COMMENTARY

**1–81 End of the Hylas episode**. In III, prompted by Juno, a water nymph abducted Hylas, and the Argonauts after arguing sailed off without Hercules, as he searched frenziedly for the boy. Here (at 1–21) Jupiter upbraids Juno for her meddling and gives Hercules the relief of sleep. Next (at 22–57) Hylas' phantom appears to the hero in a dream, explaining what has happened; he tries in vain to embrace it, bewails their separation, but finally departs, resigned. Then (at 58–81) as he heads for Troy, Jupiter at Apollo's instigation sends Iris to tell him to free Prometheus instead, and he gladly obeys.

The transition from the end of book 3 is managed with care. Rather unexpectedly but smoothly enough VF continues with the same episode (in particular *ea* in 4.1 picks up directly Hercules' suffering at 3.733 ff.). To ease the progression further, there are verbal echoes (especially *pater* of a god at 4.1, 3.726; *amor* at 4.2, 3.736; *solus* at 4.5, 3.736; *comes* at 4.6, 3.734), and thematic links (the aporia of the static Hercules at 4.5 and 3.733 ff.; the Argonauts' abandonment of him at 4.6 f. and 3.724 f.; fear at 4.9 f. and 3.739; and futile calling for Hylas at 4.18 f. and 3.724 f.). On a larger scale the angry speech by Jupiter about the loss of Hercules at 4.4 ff. recalls that by Telamon at 3.697 ff. (both mention how much joy (*gaudia*) his absence causes in some quarters, criticize the Argonauts for leaving him, and talk of how much he will be missed amid fearsome dangers); and there are two parallel similes applied to the sorrowing Hercules—the halcyon (4.44 ff.) and the lioness (3.737 ff.) mourning the loss of their young.

This is a striking start to the book, with the abrupt switch to a higher plane (for which cf. Stat. *Theb.* 7.1 ff.), the very emotional speech by Jupiter, the surprising and novel continuation of the Hylas narrative (which acts as a 'hook', making us read on to see how things develop) and the lively progression (Jupiter goes from anger to gentleness, Hercules' shouts are silenced, Hylas suddenly reappears and so on). This is also a playful start. VF opens the book with closure (of the Hylas episode, and of Hercules' relationship with the boy and participation in Jason's quest), as well as ending the Hylas story with beginnings (of his

existence as a deity, and of the liberation of Prometheus). The poet tricks his readers too, making it seem initially that the serious and gloomy tone of III will be maintained in IV. In fact before too long a lightness of mood emerges (which suits this book's generally more cheerful and upbeat atmosphere), and there is a happy ending at 81 f., which looks forward to all the other happy endings in IV. An apt introduction to what ensues is also provided by the strong emotional appeal here (tempered by subtle point and humour, so that the pathos does not become mawkishness) and the various intellectual aspects (the elegance, ingenuity, innovation, combative and functional *doctrina* etc.). There is thematic foreshadowing as well. For example, on a minor level Juno's harrying of Hercules is picked up by her persecution of Io (at 354 ff.), and the prophecy by Jupiter and Hylas prefigures the seer Phineus. More substantially, closure is important: unpleasantness ends here for Hercules and (in prospect) Prometheus, as it will in the major sections that follow (Amycus' killing is stopped, the suffering of Io and Phineus is terminated, and the Symplegades cease clashing). In addition, divine intervention bulks large at 1–81, and will also be a factor in all four of those major sections later in this book.

In his handling of the earlier part of the Hylas episode in III VF had made major deviations from AR's version (1.1172–1272), such as dropping Polyphemus, introducing the stag for Hylas to chase and making Juno the one behind the abduction of the boy (see esp. Koch 135 ff., Garson 1963, Adamietz 47 ff., Traglia 309 ff., Mauerhofer 279 ff.). That process is in evidence here too. At 1.1261 ff. AR ends the Hylas narrative with an enraged Hercules rushing around futilely in the area where Hylas vanished and occasionally pausing to shout his name, like a bull stung by a gadfly. At 3.733 ff. VF depicts a helpless Hercules refusing to leave the place of the boy's disappearance and likens the hero to a grieving lioness that has lost her cub. Because there are clear similarities between these two passages, and VF has reached the end of book 3 there, and no other author takes the story of Hylas beyond that point, most readers will assume that the incident is over as book 3 concludes, and that the final twist lies in the more pointed choice of the lioness for the simile (and the *contaminatio*, if that animal was suggested by Theoc. *Id.* 13.61 ff.). But there is false closure, and a much more substantial variation, as IV opens with an intriguing brand-new addition and a series of surprises (taking us up into heaven, giving Hercules respite etc.). VF also inverts extensively and tops Hercules' exit from the Argo's quest in AR (where he just drops out of the narrative, fruitlessly raging, roaming and stop-

ping and starting in his search for Hylas). At 4.75 ff. VF's hero at Jupiter's bidding sets off eagerly to free Prometheus from his chains, so by way of contrast he is calm and happy, has clear focus and direction, and is departing on a glorious mission of mercy (rather than being left behind rather ingloriously), off to help another (instead of being unable to help himself), and off to end the sufferings of another (rather than suffering himself).

In AR book 1 there are two further allusions to Hylas (both of which are taken up and given a clever spin by VF here). At AR 1.1310 ff., after the Argonauts unwittingly sail off without Hercules and then discover his absence and consider turning back for him, Glaucus (originally mortal, now a god) rises from the sea, asks them why they entertain futile hopes of taking the hero with them to Colchis, predicts that he will perform his Labours and then dwell with the gods, and explains briefly that an amorous nymph has made Hylas her husband and that Hercules was searching for the lad when they left him behind. At 4.22 ff., looking to that, VF has Hylas (now a deity) rise up from water, ask Hercules why he wastes time in futile complaint, explain that he has been abducted by a nymph (and as a result he himself has access to the gods), tell the hero that he has been left behind by his companions and predict that after hard trials he will soon join the gods. In VF it is Hylas who is speaking about himself, at greater length, with extra information, and to an even more interested addressee (who replies and so enjoys a two-way conversation entirely absent from AR and other accounts). This also means that in VF (uniquely) Hercules has full information about what happened to Hylas, in contrast to AR's second allusion to the boy, at 1.1348 ff., where the entirely ignorant hero threatens the locals unless they can find out about Hylas' fate for him.

The section is neatly structured. It breaks down into three sub-sections (1–21; 22–57; 58–81), and the longer inner core (dominated by the minor god Hylas, who tries to comfort Hercules) is framed by two passages of just over 20 verses each (in which the supreme god Jupiter is prominent, also acting in Hercules' interest, after exchanges with other deities). Lines 22–57 look both backwards (there Hylas appears after being called at 18 f., the hero dreams after falling asleep in 20, and the water and foliage at 22 f. pick up 21) and forwards (the sorrow and tears in 50 f. are taken up at 60 and 76, and the notion of divine intervention at 55 is realized at 60 ff.). As part of its pivotal function that central core frees Hercules from his fixation on Hylas, gets him into motion away from the area of the loss, and takes him on from ignorance and rage about Hylas to knowledge and

resignation about him. As a development from that, at 80 f. in the third sub-section the hero is sent off with a clear direction and in a happy frame of mind, in contrast to his static aporia and misery at 5 in the first sub-section. There is also ring composition. At 4 ff. and 78 f. speeches about Hercules are made to a goddess by an imperious Jupiter (called *pater* in 1 and *parens* in 80). There are also parallels in motifs (e.g. goddesses' tears in 76 and 11, joy in 81 and 4) and diction (e.g. *arma* at 78 and 8; *defero* in 80 and 17; and *vir* in 80 and 8). For much more on structure in the Hylas episode see Mauerhofer 239 ff.

1 **ea**: this refers to Hercules' uncertainty and distress in his unsuccessful search for Hylas (as recently described at 3.733 ff.).

**divum pater**: a common expression for Jupiter in (esp. lofty) poetry since Ennius (*TLL* V,1.1652.38 ff., 57 ff.), this derived ultimately from Homer's πατὴρ ἀνδρῶν τε θεῶν τε of Zeus (*Iliad* 1.544 etc.). Here it is deftly employed, as Jupiter is being paternal (and Hercules was later deified: 35 f.). On Jupiter in VF and his support for Hercules see Schubert 19 ff. and often thereafter, Feeney 318 f., 328 ff.

**aequis**: 'patient, resigned' (*OLD* s.v. 8).

The model was Virg. *Aen.* 4.372 (9.209 is less close) *nec Saturnius haec oculis pater aspicit aequis*. In 2 and 3 VF exploits the apt associations of Virgil's line, which was spoken by an enraged person (Dido), just after a reference to Juno (in 371) and a complaint (in 370) that Aeneas did not pity the one who loved him (*num … miseratus amantem est?*). On Virgilian influence on VF in general see Nordera and Feeney 322 ff., 330 ff.

2 **pios miseratus amores**: Hercules is dutiful to Hylas as his companion and as someone who is like a son to him (cf. 3.737 ff., 4.25). In this poem their relationship is not sexual (cf. Hershkowitz 150 ff.), but there may well be a knowing nod here to the tradition (in Theoc. *Id.* 13 etc.) that Hylas was Hercules' boyfriend, especially after *urit amor* at 3.736 (*uro* is often used of the effect of passion) and in view of the echo here of Virg. *Aen.* 6.28 (*magnum reginae sed enim miseratus amorem*), referring to Ariadne's (equally doomed) love for Theseus. On Hercules in VF (esp. in connection with Hylas) see Hershkowitz 146 ff. (and cf. also Hardie 65 ff. for Hercules in post-Virgilian epic).

As *pietas* was such an outstanding characteristic of Virgil's Aeneas, VF may be presenting Hercules here as a second Aeneas (cf. Hershkowitz 151 ff. for further similarities between the two) by way of a witty reversal

of Virgil's depiction of Aeneas as a second Hercules (on which see Otis 334 ff. and Galinsky 131 ff.).

3 **Iunonem**: the goddess who harries Hercules here is reminiscent of the Juno who dogs Aeneas and the Trojans in Virgil's *Aeneid*, but with added complexity VF's Juno does not oppose the whole group but only one member of it, and this opposition puts her in an awkward and rather absurd position, whereby her hatred of Hercules causes problems for her beloved Jason (cf. 7 ff.). See further Hershkowitz 159 ff.

**ardenti ... gravis ... ira**: *ardens ira* occurs elsewhere at 8.87 and Stat. *Silv.* 2.1.59 (cf. also Sen. *Suas.* 5.1 *suis ira ardet ignibus*). For *gravis* ('weighed down') see *OLD* s.v. 7.

4 **ff.**. Jupiter's speech to Juno falls into a tradition that goes back to Homer (cf. e.g. *Il.* 1.546 ff., 4.7 ff., 14.342 ff., 15.14 ff., 16.433 ff., Virg. *Aen.* 10.606 ff., 12.791 ff.). This particular version is lively and pointed. It is a speech of strong emotions, but it is still dignified and imperious, not least because Jupiter as well as berating Juno is also trying to cow her (successfully). It is not without its humorous side too, especially as Jupiter's superior and biting remarks are typical of many exasperated husbands when having words with their wives.

4 **nova**: 'new' and also (caustically) 'strange' (because Juno's joy over Hercules' troubles involves problems for her own protégé Jason, who will as a result lose this mighty crew-member).

**tacito te pectore gaudia tollunt**: *tollo* here means 'hearten, rouse' (see *OLD* s.v. 9a and cf. esp. Sis. *Hist.* 50 *sublatus laetitia*), while *tacito ... pectore* 'in your secret heart' = 'secretly in your heart'.

I print *te*, but it is hard to be sure of the correct reading here. Of the supplements that fill the gap after *tacito* in some mss. *sub* (S) leaves *tollunt* meaningless; so the choice is between *te* (Carrio) and *se* (second hand in M), and it is a difficult decision. *Se* does make sense, but I opt for *te* especially because it is more punchy. With *se* there is some ambiguity over whose heart is meant, and that is rather distracting and so lessens the impact of this line, whereas with *te* the reference is immediately clear. *Te* also extends the alliteration to make this a forceful and vehement opening to Jupiter's speech, in line with his *ardenti ... ira* in 3. In addition, there is no parallel for the expression *gaudia se tollunt*. *Te* could easily have dropped out after the -to in *tacito*.

The line recalls Virg. *Aen.* 1.502 *Latonae tacitum pertemptant gaudia*

*pectus*, transferring words about the mother's joy inspired by love when she sees her daughter Diana to the stepmother's joy inspired by loathing of Jupiter's son (cf. Lemaire and Korn ad loc.). Also there is dark humour in Virgil's words concerning Juno's hated rival being echoed here in a speech to Juno by Latona's lover.

5 **haeret**: 'remains' (cf. 3.736) and/or 'is at a loss' (*OLD* s.v. 9, *TLL* VI, 3.2498.35 ff.).

**inops**: 'ineffectual' (*OLD* s.v. 5a) and/or *consilii expers* (*TLL* VII,1. 1753.77 f.).

**furit**: VF may well be playing on *Hercules furens*, as Jim McKeown suggests to me.

**Tirynthius** as adjective and noun was commonly applied by poets to Hercules, who was born and brought up in Tiryns, and who was based there while performing the Labours for its king Eurystheus (Stat. *Theb.* 4.147, Serv. ad *Aen.* 7.662, Apollod. *Bibl.* 2.4.12).

6 **immemores Minyae facilesque**: there is exaggeration by the fond father and angry husband over the attitude of the Argonauts (often called *Minyae*: according to AR 1.229 ff. most were descended from the Thessalian king Minyas; cf. Vian 10 ff.). The sense of *faciles* is 'easily impelled' (to leave Hercules behind); but at 3.613 ff. Meleager and the others did not find it that easy to persuade the crew to sail on without their great comrade. Whether *immemores* means 'forgetful' or 'not remembering their obligations, heedless', the remark is not consistent with truth (the Argonauts remember and miss Hercules at 3.598 ff., 719 ff. and 4.84). There could also be play on AR 1.1273 ff., where the Argonauts did just forget about Hercules and sail off.

In this line the rhythm and sound convey a fitting sense of speed, and in the word-order the *Minyae* are suggestively encompassed and separated from the abandoned hero by *immemores* and *facilesque*.

7 **alta tenent** probably comes from Virgil (*Aen.* 3.192, 5.164, 9.169; but cf. also Livy 23.34.3). As *alta* means 'the deep sea' Hercules has been left far behind.

7 **f. sic . . . / . . . ministrat**: the sarcasm is strengthened by the anaphora of *sic* and the collocations *Iuno ducem* and *fovet anxia curis*. Jason is denoted by *viro* (= *ei*; *vir* is often used in verse in place of the inflected forms of *is*: cf. Mackail on Virg. *Aen.* 1.91).

**ducem .../Aesonium**: the phrase appears elsewhere at 3.240, Ovid *Am.* 1.5.22 and Sen. *Medea* 83.

If there is a deliberate echo of Virg. *Aen.* 1.1 *arma virumque cano* in *arma viro sociosque*, it may be meant to put Jason on a par with Aeneas and even (given the Virgilian context) to hint at much toil on land and sea, due to Juno's anger, for Jason as for Aeneas; also (as Hershkowitz 163 thinks) there may be a (joking?) suggestion that Juno is behaving in her Virgilian guise, inappropriately for this epic.

**9 f.**. *Incertam* ('at a loss') agrees with the *Iunonem* or *te* that must be supplied here, while *quibus ... bellis* is causal ablative. *Opes* means 'military strength'.

VF often uses 'Scythia' for Colchis and the North generally (at 1.331, 345, 6.34 etc.), so *Scythica gens* may denote the troops of Perses (cf. 5.272 f., 6.7, 36 ff.), against whom the Argonauts will fight when initially allied with Aeetes, or the forces of Aeetes (with whom the Argonauts will clash when pursued by them after carrying off the Fleece), or both (*gens* may be singular for plural). *Bellis* may allude (*inter alia*) to either or both of these battles.

Thanks to Juno Jason will not have Hercules, who would have allayed her fears for her protégé. The omniscience is impressive, while the vagueness makes for an ominous mysteriousness (as at 13 f. too). The stress here on Juno's irresolution and panic (rubbing in her stupidity) seems exaggerated, as in fact she is decisive and (though concerned) is not terrified in connection with the fighting with Perses (5.280 ff.) and with the pursuing Colchians (8.318 ff.).

The phrase *trepidus formidine* appears only at Virg. *Aen.* 6.290 and 9.169 before here. The echo of 3 seems deliberately barbed: Juno may be *trepida* now, but that is nothing to how *trepida* she will be.

**11 f. tum .../... veto**: the repetition, tricolon and placement of *veto* emphatically forbid any appeal while also intimating that Juno will be so desperate as to want to employ all these methods of entreaty.

Korn ad loc. compares Virg. *Aen.* 12.806 *ulterius temptare veto*. It is tempting to see an echo in 12 of Jupiter there at his most stern and august successfully forbidding Juno to continue persecuting another enemy (the Trojans), as this would heighten the gravity and subtly foreshadow his success here too in cowing his wife.

**supplice dextra**: elsewhere this phrase is also found at Sen. *Troad.* 709, Stat. *Silv.* 1.2.67, 5.1.258, *Theb.* 11.688, *Ach.* 1.365.

**12 rerum mihi firma potestas**: this curt, stark sentence means that Jupiter is fully in charge of events and will not be moved from his plans, so there is no point in Juno appealing to him (or trying to subvert or master him). Adding to the solemnity there is an echo of Virgil's *rerum potestas* in connection with (imperious) Jupiter at *Aen.* 10.18 (*hominum rerumque aeterna potestas*, spoken by Venus appealing to Jupiter and complaining about Juno) and 100 (*tum pater omnipotens, rerum cui prima potestas*, of Jupiter about to respond to Juno's plea (10.96) and refuse to intervene in the affairs of men—contrast the more beneficent 15 ff. here).

**13 i, Furias Veneremque move**: on the dismissive *i* see Pease on Virg. *Aen.* 4.381; *move* means 'influence' or 'rouse' (*OLD* s.v. 12, 14). In the absence of Hercules at Colchis, Juno will have to create another ally for Jason, using Venus and the Furies to help her make Medea fall passionately in love with him. Cf. 6.455 ff. and 7.153 ff., where Juno asks Venus for assistance with Medea (duly granted); 7.170, where Juno says that she will also employ the Furies; and 7.462, where a Fury affects Medea (presumably at Juno's instigation maddening her and impelling her to a course of action, like Allecto with Turnus at Virg. *Aen.* 7.406 ff.; cf. also VF 3.520 and 4.391 ff.). Jupiter's impatience is clear (and the dactyls fit with animation), whether Juno is already plotting against Medea and he is reading her mind or (still more crushing) he is foreseeing something she has not even thought of as yet. There may also be a barbed echo of Juno's *Furias Ditemque movebo* at 3.520, indicating that the omniscient Jupiter overheard her then.

**13 f. dabit . . . / . . . inultos**: the meddling Juno's intervention with Medea will result in further trouble, since for neglecting her obligations to her father and fatherland by aiding Jason Medea will be punished—perhaps by her misery at 8.202 ff. (where she is uncertain if Jason will marry her) and 8.408 ff. (when Jason seems about to give her up to the pursuing Colchians), certainly by his abandonment of her for a new wife in Corinth (cf. 5.442 ff., 8.247 ff.). There is (reproachful) stress in the placement of *dabit* and *poenas* and in the twofold mention of punishment; so too the application of *inultus* (meaning 'unappeased by vengeance'; supply *esse* with it) to a mental state consequent on maltreatment is very rare and so emphatic (*TLL* VII,2.242.82 ff.).

**15 ff.**. The mood really lightens here, as Hercules' suffering is ended, and there is a progression from harshness to gentleness. For the epic topos

of people or creatures being put to sleep cf. Homer *Il.* 14.249 ff., 286 ff., *Od.* 19.603 f., 21.358, AR 4.145 ff., Virg. *Aen.* 1.691 ff., 5.838 ff., Ovid *Met.* 1.682 ff., Sil. It. 10.340 ff., Stat. *Theb.* 5.195 ff., 10.137 ff. and VF 8.68 ff. It looks as if VF is neatly ringing the changes on the *Iliad* passages (in which Zeus himself is put to sleep), esp. 14.249 ff., where Hera gets Sleep to put Zeus out so that she can cause trouble for Heracles, and Zeus wakes up angry. He may also (as Korn on 15–21 suggests) have in mind Virg. *Aen.* 5.854 ff. (where Palinurus is overwhelmed by Sleep) *ecce deus ramum Lethaeo rore madentem/ vique soporatum Stygia super utraque quassat/ tempora, cunctantique natantia lumina solvit. Ros* and *tempora* are found in both passages, and Palinurus also takes time to succumb and is sent tumbling; but whereas Palinurus falls to his death in the water, Hercules falls to the ground to gain relief in sleep.

**15** Whether *arcano … rorem* is a rather grand periphrasis for 'nectar' or the (quirkily humorous) idea is that Jupiter used watered down nectar (cf. Ovid *Her.* 16.200 of Ganymede *cum dis potando nectare miscet aquas*) on the as yet mortal Hercules, *redolentem* brings out the (wonderful) fragrance; the sound seems suitably soft; and there is aptly singular diction (*redoleo* + ablative is rare (see Korn ad loc.), while *arcanus* ('mysterious, mystic') is found here only with *nectar*), as there is also at 16 f. (*liquidi … somni* and *libavit*: see below).

**16** This is the only instance of nectar having the power to cause sleep, but it does relax Jupiter at Ovid *Met.* 3.318 f. (*diffusum nectare curas/ seposuisse graves*), and, as it was the wine of the gods, it could be imagined to have wine's soporific effect, to a much greater degree (hence *alta*, *potentia* and the twofold reference to slumber occupying a full line), as would be needed to quieten a raging superhero. This wine connection would explain the reference to the *tempora* in 17: for wine at and affecting the temples see McKeown on Ovid *Am.* 1.6.37–38. There appears to be gentle banter in all this. VF could also have an eye to Homer's ἀμβρόσιος … ὕπνος (*Il.* 2.19).

**quem penes** = *penes quem est* (i.e. which could induce).

**liquidique potentia somni**: 'the potency of untroubled sleep' (i.e. a potent, untroubled sleep). *Liquidus* reflects the common image of sleep being poured on to a person (see Austin on Virg. *Aen.* 1.692, Williams on *Aen.* 3.511, Spaltenstein), but is not applied elsewhere to a word for slumber (for its sense here cf. *OLD* s.v. 10). It is a witty touch to describe as *liquidus* the sleep brought about by the liquid of 15 (for *liquidus* of

*nectar* cf. Virg. *G.* 4.384); and this is the sleep in which Hercules sees a dream-form of Hylas, the denizen of the spring, rising from its waters (22 ff.).

17 **vagi** is well chosen. It means 'moving from place to place' and/or 'moving without clear direction' (of Hercules in his search for Hylas: cf. 3.593 ff.), but Hercules was a wanderer generally (on the Labours etc.).

**libavit**: the use of the verb with the sense of 'pour' rather than 'pour a libation of' is highly unusual (cf. Ovid *Met.* 1.371 f. *ubi libatos inroravere liquores/ vestibus et capiti*) and slyly humorous (here the word is applied to a *god* pouring instead of a human pouring a drink-offering to a god or gods).

18 **graves** after 17 most obviously means 'heavy' (with intoxication and drowsiness), but the sense could also be 'relentless' or 'earnest' (in his search for Hylas), especially as this would keep the mighty Hercules unaffected by the powerful soporific for longer (cf. *TLL* VI,1.2282.79 ff., 2297.44 ff., *OLD* s.v. 11, 12).

**et** may mean 'and yet' (as Korn suggests), if *graves* = 'heavy'.

**resonantia**: the verb means 'to call (a name) repeatedly', so the addition of *semper* shows how relentless Hercules is, even at this point (so the late position of *procumbit* in 20, the emphatic placement of *tandem* there and the spondaic nature of that line, esp. in contrast to the dactylic 18 f., convey a slow capitulation by him).

19 **ferens** virtually means 'with' (*fero* is often used in poetry of carrying parts of the body in a particular condition: *OLD* s.v. 13b., *TLL* VI.531.28 ff.). For the expression at 19 f. Summers compares Virg. *Aen.* 3.490 *sic oculos … sic ora ferebat.*

**ut … potestas**: understand *est* or *datur* (i.e. as it is not possible to prevail over Jupiter, or just possibly *Somnus*).

20 **fessis**: wearied by the shouting and rushing around of Hercules (3.581 ff.). For the personification cf. 3.21, Virg. *Aen.* 9.605 *venatu invigilant pueri silvasque fatigant.* As wood and stone were traditionally insensitive (Nisbet and Hubbard on Hor. *C.* 1.3.9), there is (pathetic and/or gently humorous) hyperbole here and in *vacuis … montibus* (21).

21 Hercules' repeated shouts (cf. 3.596 f.) no longer drown out the sound of the rivers and the breezes. Again there is exaggeration.

**vacuis ... montibus**: local ablative or dative/ablative of agent. Possible senses for *vacuis* are 'free from distractions' and 'free from anxiety' (*OLD* s.v. 11, 12b): cf. 3.585 f. 'Vacant' is not a likely sense as Hercules is still in the area, and so is Hylas (cf. 52), not to mention animals.

**22 ff.**. Extended accounts of dreams (with speech) were extremely common in epic poetry: see Hom. *Od.* 4.795 ff. and Heubeck-West-Hainsworth ad loc., Virg. *Aen.* 2.268–292 and Austin ad loc., 4.554 ff. and Pease ad loc., *Enciclopedia Virgiliana* s.v. *somnium*, Bömer on Ovid *Met.* 15.21, Morford 75 ff. and (on dreams in VF) Eigler-Lefèvre 87 ff. There is enlivening novelty in VF's variously functional handling of this topos. This is the first time that Hylas appears in such an epic vision, which is itself a brand-new detail in the Hylas story, and the first time that Hercules finds out what happened to his squire. The dream also facilitates an unexpected reappearance of Hylas in the narrative and gives him a larger and more important role than hitherto, developing his character and providing a much fuller insight into his feelings (especially his affection for his lord, even after deification). Piquantly, the vision also shows Hylas as for once actually superior to Hercules (because of his divine status and knowledge).

VF had one particular epic dream in mind as his model. Korn (on 22–24) points out that at Virg. *Aen.* 8.31 ff. too a river god (Tiber) appears to a hero (Aeneas) in his sleep to alleviate his worries, and there are verbal similarities to VF 22 f. (*huic deus ipse loci fluvio Tiberinus amoeno/ populeas inter senior se attollere frondes/ visus*). Note also Virgil's mention of the deity's wreath at 34 (cf. VF 23), his *hic tibi certa domus* in 39 and *hic mihi magna domus* in 65 (cf. VF 26), his *surge age* in 59 (cf. VF 35), Juno as the enemy in 60 (cf. VF 27) and the *honorem* for the river god (cf. VF 29). Deftly ringing the changes, VF adds underlying humour and has his god (young, not aged) say early on that his home is here (not say, as in Virgil's line 39, that your home is here), give his addressee vague advice about his future actions (in place of the specific admonition in Virgil), inform Hercules that his comrades have gone off away from him (whereas Tiber told Aeneas himself to go off away from the bulk of his comrades) and instead of urging a Trojan to go to Greeks (Evander and his Arcadians) speaks to a Greek who shortly heads off to the Trojans (at 58 f.). It is just possible that here VF also has an eye to Creusa's appearance and speech to Aeneas at Virg. *Aen.* 2.771 ff. (see Hershkowitz 156 f., Mauerhofer 221 f.).

**22 ecce** is used to introduce a new event (usually sudden and surprising), character and (especially in epic) part of a narrative: see Servius on *Aen.* 2.270 *hac particula utimur quotiens repentinum aliquid volumus indicare*, Austin on *Aen.* 2.57 and 203, *TLL* V,2.29.83 ff.

**se tollere visus** of the benevolent Hylas offsets *se ... tollunt* in connection with the malevolent Juno in 4 (if *se* is the correct reading there).

**23 frondibus in croceis**: for *in* = 'wearing' see *TLL* VII,1.770.9 ff.

Like Helle (at 2.588 ff.), Hylas has become a water divinity (26 f., 29), so here he wears as an adornment and sign of his status a garland of leaves from trees growing on his stream's banks (cf. Sil. It. 4.659 of Trebia *glauca fronde revinctum*, and the river gods' wreaths of reeds at Virg. *Aen.* 8.34, 10.205, Ovid *A.A.* 1.223, *F.* 5.637).

*Frons crocea* appears here only and so is a striking phrase (like the oxymoron *iniquae munere*). It is also intriguing. It may contain learned allusion to Crocus, another beloved youth who underwent a major change, into a flower (Ovid *Met.* 4.283, *F.* 5.227 and Bömer ad loc.). In addition, yellow had apt nuptial associations and was the colour of the bride's apparel in general (8.234, Catull. 61.160 etc.) and her veil in particular (cf. e.g. Lucan 2.361, Pliny *N.H.* 21.46), so there may be a suggestion of Hylas as a bride here (see further Korn, who however seems unaware of the jocularity of such a suggestion). Yellow was also worn by effeminate orientals (cf. Virg. *Aen.* 9.614 and Hardie).

**iniquae munere nymphae**: it seems most obvious to take this as an explanation of *frondibus ... croceis* (with the Nymph having given Hylas the sign of his status in the same way that she oversees the details of deification at 28 f.). A few suggest that the reference is to the *caeruleae vestes* for Hylas prophesied by Mopsus at 1.220, but this would make for some difficulty and obscurity, with readers needing to think all the way back to that earlier passage (with no verbal echoes directing them to it) and supply the link between the *munus* and the clothing, which was not described there as a gift or connected with a nymph (which would have been aids to making the identification here).

VF may have in mind the common application of *munus* to a lover's present for a girl (Tib. 1.8.29, Prop. 4.5.57, Ovid *Am.* 1.10.11 etc.) and so be putting Hylas in the female role again here.

With *iniquae* the nymph is 'hostile' and 'malevolent' towards Hercules and the other Argonauts and is 'unfair' to them and also to Hylas (cf. his *improba* in 26 and the regret in 30). The adjective may just possibly look to *Iunonis iniquae* (Virg. *Aen.* 8.292) of the goddess who controls the nymph (27).

**24** Whether *carum … caput* means 'dear person' (as often: cf. e.g. Catull. 68.119 f.) or 'dear head' (as at Hor. *S.* 2.5.94), VF is here echoing closely (even with similar sound and placement of words) a standard Homeric line concerning figures appearing to sleepers στῆ δ' ἄρ' ὑπὲρ κεφαλῆς καί μιν πρὸς μῦθον ἔειπεν (*Il.* 23.68, 24.682, *Od.* 4.803, 6.21, 20.32, 23.4). The addition of *carum* means that epic elevation is infused with personal warmth; the Latin line is also slightly more musical than the Greek one. Hylas' unusual physical superiority to Hercules here reflects his divinity and greater knowledge.

**25 ff.**. This is a touchingly tender and thoughtful speech, intended to calm, reassure and encourage Hercules. Hylas carefully explains the whole situation to him, trying to make him reconciled to it and being positive about the consequences of the abduction, while also showing Hercules his continuing affection for him and attempting to retain Hercules' love for himself. There are also humorous undercurrents here and some subtle characterization of Hylas.

**25 pater**: here a term of respect and affection, the word was a frequent appellation of gods too (*TLL* X,1.680.34 ff., 685.27 ff.) and is here applied by a god to a human (who is subsequently deified); it is also employed of one who fathered so many children.

**in vanos … questus**: *in* + accusative (= 'for the sake of': see *OLD* s.v. 21) rather than ablative is very rare with *absumo*, but there is a parallel at Curtius 6.5.32 *XIII dies in obsequium desiderii eius absumpti.* The unusual construction draws further attention to *vanos … questus* (itself an uncommon phrase, found elsewhere only at Phaedrus 1.9.7, Sen. *Thy.* 179, Quint. *Decl.* 10.8.1). The rarity stresses these words for Hercules' benefit.

**26 f.**. All the mss. offer *hoc nemus haec fatis mihi iam domus improba quo me/ nympha rapit saevae monitu Iunonis in amnes* (except for C, which has the meaningless *inanes* in place of *in amnes*). There are clearly problems with that. *Hoc nemus haec fatis mihi iam domus* does not make good sense (*pace* Summers 74). *In amnes* is also difficult to defend. It has been explained as belonging inside the *quo* clause in apposition to *quo* (= to where the nymph took me, i.e. into the river), but this seems inelegant and does not cohere logically with *hoc nemus … domus.* Others punctuate with a full stop after *Iunonis* and connect *in amnes* with *nunc Iovis accessus* in 28, but that makes no sense at all (despite Langen's

attempt to justify it by comparing 1.692). A host of conjectures has been offered (many of them involving violent corrections), and *haec*, *fatis*, *quo* and *amnes* have all been suspected (for bibliography cf. Korn, and see now also Scaffai). I have accepted, tentatively, Ehlers' text (which incorporates Shackleton Bailey's *hoc* for *haec* and Bury's *amne* for *amnes*). It involves little change to the mss. tradition and is palaeographically plausible (*hoc* became *haec* because of *domus*, or the scribe's eye may have wandered down to *saevae* in 27; *amnes* was a slip of the pen, perhaps under the influence of *honores* at the end of 29). It also has consistent point. It is best explained as meaning: 'this grove, this one thanks to fate is now my home ... by the river'. I take *hoc* to be repeated for emphasis (to get it across to Hercules forcefully that this is now Hylas' new home) and to go with *nemus* each time (others take the second *hoc* as an ablative agreeing with *amne*). *Fatis* is causal ablative (to make Hercules accept the inevitable). For the sense of *in* cf. esp. Virg. *Ecl.* 7.66 *populus in fluviis* and Pliny *N.H.* 3.141 *Scardona in amne*, and on *in* = *iuxta, apud* in general see *TLL* VIII,1.769.61 ff. For the late position of *in amne* (also a way of drawing Hercules' attention and getting emphasis) cf. 1.440 (*Echion*), 2.421 (*dona dei*), 3.192 (*transigit*), 5.187 (*iuxta*), 8.256 (*antro*), 289 (*arbor*). Such hyperbaton is frequent in VF (see Contino 69 ff. and Kleywegt 2460 ff.). The lines imply that when he collapsed Hercules was right next to Hylas' stream without realizing it (so near but so far), so the delay of *in amne* has point.

**improba** was probably selected to combine various senses here—'rascally' in general, and specifically 'unjust', 'shameless', 'greedy' and 'wanton' (*TLL* VII,1.689.19 ff., 690.21 ff., 691.6 ff., 51 ff., 72 ff.). Hylas is so critical of the Nymph because she has parted him from Hercules and is in league with the arch-enemy Juno. It is affecting to see him reassuring Hercules of his loyalty to him, but it is also diverting to find a male who has been ravished by a nymph (especially a greedy, shameless and wanton nymph) complaining (cf. Theoc. *Id.* 13.53 f., where the lad weeps over his abduction).

**rapit**: the present tense expresses the continuing effect of a past action (cf. Virg. *Aen.* 2.663 and Austin ad loc.).

**saevae monitu Iunonis, in amne**: Juno is *saeva* several times in the *Aeneid* (1.4, 2.612, 7.287, 592), and in particular these words recall *Aen.* 1.4 *saevae memorem Iunonis ob iram* (note the similarity of rhythm, length of words and position in the line) and 7.592 *saevae nutu Iunonis eunt res* (again note the placement in the line). There may be an ingenious literary joke in making Hylas, in the midst of an entirely novel addition

to his story, 'quote' here (and below) the author who had rejected Hylas as a subject, on the grounds that he was trite (*cui non dictus Hylas puer*? at *G.* 3.6).

**28 nunc Iovis accessus**: one could supply *sunt mihi*, but it seems best to take *accessus* as the object of *conciliat* in 29. This makes for greater balance (reinforced by *nunc* and *iam*) within this line and within 28 f., where the two (juxtaposed) verbs govern two accusatives each, and the verbs and their pairs of objects are arranged chiastically. There is also quite extensive assonance and alliteration at 28 f. Such ornamentation, building up Hylas' status, (and the dilation on it for two lines) seems designed to impress Hercules (who will himself soon be deified!) and reconcile him to Hylas' new situation, but also slyly suggests that Hylas is impressed himself and savouring it (relishing access to Jupiter in a speech to Jupiter's own son). So too *Iovis accessus* (put first for emphasis), which occurs here only, is an unusual expression for an unusual privilege (and a genitive with *accessus* = 'access to' is itself rare: apart from here only at *Bell. Hisp.* 38.3 *accessus loci*); and there is also elevation in the rare diction (cf. e.g. Cic. *De Or.* 3.152, Demetr. *De Eloc.* 77, 95, Aristot. *Poet.* 1458a–b). In Hylas' consoling words to Hercules there may well be a twist to consolations spoken *to* characters raped by divinities, as at Mosch. *Europa* 154 ff., Hor. *C.* 3.27.69 ff. and Ovid *F.* 6.127 f.

**limina caeli** denotes entry to heaven (and access to other deities as well as Jupiter). Again there is weightiness. This and similar expressions (*limen Olympi*, *caelestia limina*) are poetic and are found especially in the higher genres and a solemn context (see *TLL* VII,2.1406.80 ff.). *Limina caeli* makes for a better balance (with chiastic ordering of cases) than the alternative reading (*lumina*).

Scholars compare Virg. *Aen.* 1.78 f. *tu sceptra Iovemque/ concilias, tu das epulis accumbere divum.*

**29 iungitque toros**: the combination of *iungo* (= 'share': see *OLD* s.v. 9) with *toros/ torum* was also unusual at this time (in earlier and contemporary literature only at Ovid *F.* 4.602, Stat. *Silv.* 1.2.182). The insertion of this detail into the list at 28 f. is revealing and rather entertaining: sharing the nymph's bed is put on a par with access to gods and divine honours, so having relations with her is not so bad after all (despite the critical *improba* in 26).

**fontis honores**: 'the honour(s) belonging to the spring' (so Korn, citing Ovid *F.* 4.85 *mensis honorem*) or 'the honour(s) paid to the spring' (cf.

Virg. *Aen.* 1.28 *rapti Ganymedis honores*) or 'the offerings made to the spring' (cf. Prop. 4.8.7 *ieiuni serpentis honos*).

**30** It appears that Hylas suddenly fears that he has been too positive about his changed circumstances at 28 f. and now brings himself up short with a single, end-stopped line of regret, moving from *honor* to *dolor* with emotional repetition and vehement alliteration. Again this is both touching and rather amusing. So too the (unique and striking) expression *dulces … pharetrae* (of the quiver carried by Hylas as Hercules' squire: cf. 1.108 ff.) has its quaintly comical side.

**31 rapuerunt vincula**: 'have snatched away [from the shore] the mooring-cable(s)', i.e. have quickly cast off (cf. Virg. *Aen.* 3.266 f. *litore funem/ deripere*). There is a reproachful tinge in the allusion to the speed of departure by the loyal Hylas. Here and below his knowledge will be due to his divinity and/or divine contacts.

**laetis … ventis**: ablative of attendant circumstances or cause. *Laetus* means 'favourable' (*OLD* s.v. 6, *TLL* VII,2.888.63 ff.), but the sense 'welcome' may well be present too (cf. 3.692, 717), adding to the reproach.

**32 furiis et voce nefanda**: Hylas is more critical of Meleager, the prime mover behind the decision to abandon his Hercules (3.645 ff.). There is the twofold condemnation here, the placement of *nefanda* and the strong language—*furiis* (which refers to Meleager's mad attitude to losing Hercules and/or the mad words he used to persuade the Argonauts, and which is especially pointed, as Meleager himself at 3.76 accused Hercules of insanity) and *voce nefanda* (found first here and later only at Apul. *Met.* 8.8, this rare phrase takes the attention).

*Furiis* is well chosen as it conjures up the avenging Furies and so leads in neatly to the revenge at 33 f.

**33 Oenides**: the epic patronymic (contemptuously mock-solemn here?) denotes Meleager, son of Oeneus, who was king of Calydon (AR 1.190 ff.). It looks as if even as a god Hylas is keen to impress his former lord, as he holds back this important bit of information for maximum effect.

**33 f. verum …/… matri**: in one version Meleager's mother (Althaea) had a log on whose preservation her son's life depended, and, when he killed her brothers, she burned the log, thereby bringing his life to an end in agony. According to another tradition after the killing of her brothers

she cursed him and he died while fighting (presumably as a result of the curse). As for the atonement of Meleager's *gens* and *domus*, Althaea hanged herself in remorse, and all the people of Calydon and the rest of Meleager's family were deeply upset at his death, especially his wife (who committed suicide) and his sisters (who were changed into birds). See Ovid *Met.* 8.425 ff., Apollod. *Bibl.* 1.8.2 f. and Frazer ad loc. Hercules' role in support of Althaea (*aderunt* = 'will help, support') after his deification is not mentioned elsewhere and may (as Dräger 428 suggests) be a twist to the revenge taken by him on the Boreads for stopping the Argonauts from going back for him at AR 1.1298 ff. (with Hercules here taking revenge on his different enemy in this Latin version of the myth). Compare Quint. Smyrn. 7.128 ff.

With relish the faithful Hylas carefully comforts Hercules with the assurance of a terrible revenge (note the fulness in *gente domoque* and the emphatic position of *matri*) and his own part in it, though Hylas may be again trying to build up his piece of knowledge, by being vague over details (and so mysterious).

**35 in duris haud umquam defice**: the concerned Hylas is offering words of encouragement (to Hercules of all people; and inverting his own role as the one who receives instruction, as at Theoc. *Id.* 13.8 ff.) and means: 'never falter/fail amid adversity'; but VF may well be playing on the verb's senses (*OLD* s.v. 5b, 6) 'succumb to tiredness, faint' (directed at one who has just been put out amid adversity!) and 'die' (to one who will soon die amid adversity, as *caelo/ mox aderis* immediately reminds us!).

**36 teque astra ferent**: Hylas is solemnly assuring Hercules of a place in heaven; but VF is wittily inverting the detail of Hercules carrying the sky and stars on his shoulders while Atlas went off to get the Apples of the Hesperides (Korn compares Ovid *Her.* 9.17 *quod te laturum est, caelum prius ipse tulisti*, *A.A.* 2.218) and giving a twist to the more common *ad/in astra ferre aliquem* of deifying or giving someone immortal fame (*TLL* II.973.24 ff., 974.8 ff.). There could also be learned play on Hercules as a figure in constellations (Eratosthenes *Catast.* 4, Hyginus *Astron.* 2.6, 2.14).

**36 f. tu semper amoris/ sis memor**: Hylas is referring simply to their affection for one another, but this is an unintentionally pointed remark to make to someone who will shortly die because of his beloved captive Iole and his loving wife Deianira.

**37 cari comitis ne abscedat imago**: there is an emotional climax at 36 f. (with vigorous alliteration and twofold stress on remembrance and love), but after telling Hercules here not to let the *imago* (mental picture) of Hylas depart (from his thoughts), comically within a few lines (at 41) the *imago* (vision) of Hylas departs of its own accord, despite Hercules' affectionate attempts to detain it.

As Korn suggests, VF may have had in mind Virg. *Aen.* 2.560 *subiit cari genitoris imago.*

**38 talibus … dictis**: the expression, together with the spondees and *-ntem* rhyme in this line, makes for solemnity (*talibus/ talibus dictis orare* is found only in Virgil, at *Aen.* 4.219, 437, 6.124, 10.96).

**visuque fruentem**: sc. *Herculis*. This is at once poignant and slyly humorous. This detail, coming after 22 with its reference to Hylas (rather than a *forma* or *umbra* of Hylas), makes one think that the actual god Hylas manifested himself in the dream (as at Homer *Od.* 6.20 ff.), but this is a red herring: the evasion of Hercules at 39 ff. and *umbra* in 41 suddenly make it clear that it was only a dream-form of Hylas (as at Virg. *Aen.* 4.556 ff.), not the deity himself. There also seems to be cheeky play on a *visus* ('supernatural manifestation', especially as seen in a dream: *OLD* s.v. 2b) enjoying *visu*.

**39 vacuis amplexibus instat**: *insto* may mean 'be insistent, press hard' (+ abl. of means) or 'apply oneself urgently to' (+ dat.): see *OLD* s.v. 7,8. *TLL* VII,1.2000.61 ff., 2002.77 ff. The bold *vacuis amplexibus* is found here only (and so highlights the pathos). *Vacuus* ('containing nothing substantial': *OLD* s.v. 1e) had been applied to insubstantial things in the Underworld at Virg. *Aen.* 6.269 and Sen. *HF* 863, and here is extended to the embrace of something insubstantial. Cf. esp. Stat. *Silv.* 5.3.266 (of Aeneas clasping the shade of Anchises) *felix ille patrem vacuis circumdedit ulnis.*

The (futile) attempt to embrace dream-forms (and the shades of the dead) is common in poetry, especially epic poetry, and goes back as far as Homer (*Il.* 23.99; see further Korn ad loc.). Hercules is a new figure in this connection, and this is the longest version of the topos (bringing out the sadness). Here, after 26 ff., it seems likely that possessive jealousy (cf. below on 52 f.) lends the attempt a new edge, and that VF is again alluding to the tradition of Hercules as the lover of Hylas (*peto* and *insto* (*TLL* VII,1.2001.11 ff., X,1.1959. 5 ff.) and obviously *amplexus* are common in an erotic context; so too lovers often weep and complain, as the very emotional Hercules does in 42).

**40 movet … dextrae**: i.e. *frustra conatur dextram movere* (so Langen; *moveo* means 'initiate': see *OLD* s.v. 17a). *Movere conamen* and *conamen dextrae* are both without parallel. The uncommon language suits and accentuates the uncommon situation of the superhero being so weak and ineffectual (there is also emphasis in the framing *languentisque … dextrae*).

**41 hebet**: here in the figurative sense of 'be sluggish', the verb in view of its literal meaning ('be blunt') is pointedly applied to a warrior who uses arrows (30, 2.521 f.).

**refugaque … umbra**: dream-visions and ghosts commonly run away (cf. Homer *Il.* 23.100 f. and see Korn), but here Hylas may well have a particular reason (fleeing back to the *improba nympha* and her bed!). The wide separation in the word order of Hylas' *umbra* from Hercules' *corpus* is expressive.

**42 tum … sequi**: Korn takes it that Hercules is here weeping after and shouting after Hylas, as *voce sequi* and *lacrimis prosequi* have these senses at Cic. *Planc.* 26, Virg. *Aen.* 1.406, 6.476, 9.17. But in view of *actu* in 43 and the pursuit by the bird in the simile at 46 ff. it seems more likely that *sequi* here means physically 'follow' (with *lacrimis* and *voce* ablatives of accompaniment, as at Virg. *Aen.* 1.519 *templum clamore petebant*), and that a sleepwalking Hercules is taking some steps after Hylas (a vivid new detail in such encounters). There appears to be clever inversion here too, as *sequor* (*OLD* s.v. 11a) was used of servants etc. attending people (as the squire Hylas attended Hercules at 3.486).

**rumpere questus**: *rumpere* ('make break forth') is common in poetry with *vocem*, *gemitum* etc. (see Langen on 1.508, Pease on Virg. *Aen.* 4.553), but *rumpere questus* before VF occurs only in that Virgilian line (*tantos illa suo rumpebat pectore questus*). There too it is applied to someone who is being deserted (Dido, by Aeneas), and the Virgilian amatory associations may well be meant to contribute to the erotic undertones here (on which see 39n. above).

The repetition of *-um* in this line (and in *cum* in 43) is marked. Perhaps it is meant to suggest muttering.

**43 cum sopor … resolvitur**: in this inverted *cum* clause *resolvo*, which is often used of the (relaxing) effects of sleep (Ovid *F.* 1.371, [Sen.] *Oct.* 717 etc.) is uniquely transferred to sleep itself (being ended). Korn compares Ovid *Met.* 3.630 f. *veluti clamore solutus/ sit sopor.*

**vano ... actu**: the uniqueness of this phrase makes for stress.

**spes maesta**: an unparalleled oxymoron and a phrase to conjure with. The idea may be that Hercules' hope causes sorrow, to Hercules (because it is unrealized) and to VF and us (as sympathetic observers), and/or that his hope is combined with sorrow, i.e. he is both sad (cf. 42) and hopeful.

Note the words surrounding and swamping *spes*.

**44 ff.**. I.e. *ceu, cum forte fluctus rapit ab crepidine undisoni saxi fetumque laremque halcyonis miserae, aegra parens it* etc.

On VF's similes in general see Fitch and Gärtner, and on this particular one see Gärtner 126 ff. (we have independently come up with some observations in common). Similes involving (especially mourning) birds were common in poetry: see e.g. Hom. *Od.* 16.216 ff., 19.518 ff., Soph. *El.* 107, *Ant.* 424 f., Catull. 65.13 f., Virg. *G.* 4.510 ff. For the halcyon specifically in a simile cf. Pacuv. *Trag.* 393 *alcyonis ritu litus pervolgans feror* and especially (very close) Stat. *Theb.* 9.360 ff. (compare also *Silv.* 3.5.57 ff.).

On the sea-birds called halcyons see Thompson 28 ff., Kraak, André 25 ff. and Capponi 51 ff. The halcyon was well chosen for this simile, as it came with various associations relevant to Hercules (on top of the fact that a marine creature is generally apt for the *Argonautica*). It was renowned for sadness, loneliness and parental love and concern (see Korn and also Thompson 29, Kraak 144 and *TLL* VI,3.2514.58 ff.); and the famous 'halcyon days' (a period of calm when the bird made its nest and reared its young: see e.g. Thompson 30 f.) fit with the initial tranquillity in Hercules' relationship with his 'son' Hylas. There is another link with the hero in the bird's connection with a heroine—Alcyone, who was changed into a halcyon (Apollod. *Bibl.* 1.7.4, Ovid *Met.* 11.410 ff.). In particular, in Ovid's version Alcyone lost her beloved (her husband Ceyx), who went off and became permanently separated from her (by death) in a watery element (the sea); and a dream-form of him appeared to her, explaining what had happened, and eluding her, as in her sleep she wept and tried to embrace it.

VF's simile heightens the pathos, contains close correspondence and is expressive. There is a strong mood of helplessness, desolation and despair here, as we are presented with more suffering creatures (small and vulnerable ones). Like the halcyon, Hercules loses a young 'son' (cf. *pater*, 25), to a water nymph who snatches him away and keeps him (cf. the sea water here), and Hercules is deeply distressed and follows (on my interpretation of *sequi* in 42), but does so in vain, and then moves off all

alone and cries out sadly (in 50 ff.; cf. 49); and verbal echoes underline the parallelism (*queriturque* and *questus* in 46 and 42; *sequi* in 47 and 42; *vox* in 49 and 42). The image intimates that Hercules' loss is as tragic and devastating as the halcyon's (which is deprived of its home and whole young family); that he was as powerless as the bird to stop the loss (and was perhaps also afraid like it); that the nymph is as irresistible and implacable as the sea; and that Hylas is gone for ever and as good as dead for Hercules.

44 In this line and below lofty and rare diction gives the simile solemnity. So here *ceu* is a poetic archaism (see Harrison on Virg. *Aen.* 10.97); *undisonus* is very rare (see Korn) and its combination with *saxum* is unique; and *crepidine saxi* is Virgilian (elsewhere only at *Aen.* 10.653, significantly in the context of Turnus' futile pursuit of a phantom of Aeneas).

The dactylic rhythm and assonance of short syllables at 44–46 convey physical and mental agitation.

45 **fetumque laremque**: the redoubling of *-que* with only the second *-que* as a true connective is a feature of high epic style (see Korn, and also Pease and Austin on Virg. *Aen.* 4.83), here dignifying the chicks and their nest.

The application of *lar* to a bird's nest was uncommon (*TLL* VII,2.967. 37 ff.). The word was, of course, often applied to humans' homes, and the personification here and below in the simile brings out the tragedy for readers and makes the parallelism to Hercules closer.

46 **aegra**: in the sense of 'distressed' the adjective is seldom used of animals. Cf. 3.738 (of a lioness, underlining the link between these two similes) and Sil. It. 7.722 (of a wolf) *vacuo fugit aeger hiatu*.

**tumentibus undis** could be dative (with *queriturque*) or ablative (absolute; or ablative of route with *it*; or ablative governed by *super*, if that is the preposition rather than the adverb). The phrase is uncommon and occurs before here (and 5.410) only at Lucan 5.640 f., 702.

47 **certa sequi quocumque ferant**: the application of *certus* meaning 'determined' to an animal rather than a human was very rare (*TLL* cites no parallels). The frequency of c and q seems to have a certain forcefulness. *Ferant* (subject: *undae*; object: *fetumque laremque*) is a frequentative subjunctive (Woodcock 152 f., Leumann-Hoffman-Szantyr 2.562).

**audetque pavetque**: the arresting collocation catches well the blend of contrasting emotions in the bird—moving boldness and pathetic fear (for herself and for her chicks). The repetition of sound suggests nervousness and fluttering to me. VF had in mind Sen. *Ag.* 682 ff. (of halcyons) *tranquillo/ male confisae credunt iterum/ pelago audaces fetusque suos/ nido pavidae titubante fovent*. He improves on his model with the snappier and more startling juxtaposition (cf. Korn-Tschiedel 52 f.).

**48 icta … domus**: for the postposition of *donec* see Langen and cf. also the conjunctions at 1.421, 2.271 f., 485. Both *fatisco(r)* and *domus* of a nest were confined almost entirely to tragedy, didactic and epic down to this time (*TLL* V,1.1972.18 ff., VI,1.352.68 ff.). *Domus* also suggests 'family', which brings out further the magnitude of the loss.

VF may be inverting Ovid *Tr.* 1.10.8 with its connotations of an anxious and mournful journey (of a ship that took him into exile *nec saevis victa fatiscit aquis*), although some Ovidian mss. have *madescit* for *fatiscit*.

**haustaque fluctu est**: the perfect tense conveys completion and finality.

**49 se sustulit alis**: *tollere alis* is found almost only in epic (see Korn ad loc., Bömer on Ovid *Met.* 11.341 and cf. also *Ciris* 487). The tense of *sustulit* (and of *dedit*) is perfect of instaneous action (see Page on Virg. *Aen.* 5.140 and cf. also Virg. *G.* 1.330 f., 4.212 f.), expressing the rapidity of this response to the loss of the chicks.

**50 somni maestus labor**: for the sense of *maestus* see 43n. *Labor* refers to Hercules' efforts in 42, and *somni* (= 'in his sleep') is a defining genitive (cf. *OLD* s.v. *labor* 1b). Here Hercules gets an additional Labour, performed while asleep, and unsuccessfully!

*Maestus labor* recalls *spes maesta* in 43, and *lacrimis* ocurs in 51 and 42, so that there is a melancholy frame for the tragic simile.

**exsilit amens**: if (as seems likely) Hercules was sleep-walking in 42, *exsilit* will mean not 'jumps up' but 'rushes forwards' (*TLL* V,2.1864.59 ff.). As *amens* was used of those distraught with love (e.g. Plaut. *Merc.* 82, Prop. 1.1.11, Livy 3.44.4 *amore amens*), VF may well be playing on Hercules as Hylas' lover again (especially in view of his subsequent speech). There also seems to be allusion to the famous madness of Hercules which led him to kill his own children: this is easy enough to see after the loss of offspring at 44 ff. and the immediately preceding *labor* (the murder was expiated by means of the Labours); so too after killing

the children Hercules grieves deeply and goes off (cf. 51 ff.) at Eur. *Herc.* 1351 ff., Diod. Sic. 4.11.2, Apollod. *Bibl.* 2.4.12, Sen. *H.F.* 1321 ff. etc.

51 **effusisque ... rigat**: there is sadness and solemnity. *Rigare* of drenching tears is especially common in epic and tragedy (see Korn). And there is a clear echo of Virg. *Aen.* 6.686, where a similar line-opening is succeeded by speech: *effusaeque genis lacrimae et vox excidit ore*. The Virgilian verse refers to Anchises (in the Underworld) greeting and reunited with his son, and the inversion of that situation in VF increases the pathos. In addition, as Hercules is here grieving over a water deity, it is tempting to see subtle point in this conglomeration of terms connected with liquid.

52 After Hylas carefully explained about the nymph at 26 ff., Hercules here (particularly with *solus* in emphatic position and *desertaque*) completely ignores her (presumably out of distaste and jealousy).

53 **nec ... nostras**: he means that he will lose an admiring companion during his exploits, who will be deprived of the pleasurable sight of those deeds. That is perhaps rather bumptious (especially addressed to one who is now a god), and comically it does not allow that there will be other things to marvel at for Hylas.

54 **haec fatus** helps re-establish the solemnity. Originally Virgilian (*Aen.* 2.721, 5.421), the phrase subsequently appears at Sen. *Troad.* 197, *Oed.* 935, Lucan 5.295, Sil. It. 6.490, 8.232, 10.139.

**relegitque ... exit**: the low-key, matter-of-fact action (indicative of calm and control now on Hercules' part) is enlivened by chiasmus, alliteration and assonance.

55 Human blindness is a major theme of the poem (see 1.625 f., 2.115 ff., 3.32 ff., 109 f., 116, 220 ff., 355 f., 568 f., 4.55, 206 f., 252 f., 479 f., 544 f., 704 ff., 5.171, 320 f., 451 ff., 541, 553 ff., 6.45 ff., 273 ff., 477 ff., 7.49 f., 210 ff., 539 ff., 8.177 ff., 195 f., 198 f.). Again and again people are shown to be ignorant, erring and deluded, and all this stands out in contrast to seers and especially gods, who do have access to knowledge and truth. Thereby VF highlights our limitations, and presents a rather bleak picture of blundering humanity. As a result the *Argonautica* often has a melancholy flavour, especially when persons are deliberately tricked (as at 2.155 ff.) and entertain vain hopes (as at 3.220 ff.), and when their ignorance leads

to disaster (as at 3.32 ff.). Then again to secure the Golden Fleece despite this is even more of an achievement and shows that we can overcome life's problems.

**incertus … ferat**: the mention of Juno shows that Hercules did in fact take in Hylas' words at 26 f. The subjunctive (like *apparet*) could be potential, or (more gloomily) the sense could be 'was [already] inflicting'.

**quas apparet iras**: the reference may be to Juno working up anger or preparing/organizing/plotting manifestations of anger (opponents, punishments etc.: cf. *TLL* VII,2.365.76 ff.). The (unsettling) vagueness is in keeping with Hercules' ignorance. *Apparare iras* is unique (and *parare iras* according to Korn appears only at Cato frag. 155M, Sen. *Phaed.* 1059 and Amm. 19.11.14). The singular expression (for Juno's singular rage) has even more impact after the plain *quid … ferat.*

**56 nec minus**: this transitional formula (= 'as well') was common in Virgil (see Austin on *Aen.* 1.633 and cf. also 3.482, 8.465, 11.203), but is also found in various other authors (*TLL* X,1.577.26 ff.). The *et* that follows may attach to *nec minus* (see Korn) or look forward to the *-que* in *tacitumque* (57).

**57 tacitumque … relinqui**: Hercules is silently ashamed (because he is unable to bear speaking of this disaster; or perhaps because he is resigned and won't waste words over it). Some (e.g. Wagner, Lemaire and Korn) claim that he feels shame for the sake of the Argonauts (who brought themselves to leave him behind). But this seems an odd way of expressing the idea; he is unlikely at this moment to be concerned with the honour and reputation of the Argonauts; and there is more pathos if he feels shame for himself (this is another blow thanks to Juno). Rather he is ashamed of himself (as at 2.526), because he managed to get left behind and so could not carry on doing his duty, deprived his comrades of his support and (cf. Theoc. *Id.* 13.73) exposed himself to taunts of being a deserter. His separation from them is brought out at 56 f. by *procul*, *praecipites* and the linked and contrasting line endings *ferri* and *relinqui*. VF thus offers a novel insight into Hercules' feelings about being left behind. The dactyls and alliteration suggest animation to me.

**58 ff.**. VF begins with a trick, by making Hercules head off towards Troy (so that we think that *this* will be our poet's variation on AR's removal of the hero from the voyage). Teasingly VF withholds the real variation on AR and the actual destination of Hercules for several lines: the freeing of

Prometheus as his next task is not mooted until 62 f. and is not definitely confirmed until 78 ff.

There is obvious and extensive pathos in the lines concerned with the release of the Titan (60 ff.), but there is also subtle point and humour. Apollo (whose major role as the speaker here shows that he is the prime mover) is ably supported by Latona and Diana, with their sad faces and tears (61, 76); and there is other support too. Apollo speaks as the vulture tears into Prometheus, and the Titan's groans etc. at 69 ff. offer immediate reinforcement; and then the rivers and rocks of the Caucasus cry out so loudly in sympathy at 71 that the vulture is amazed; and then far off in Tartarus the concerned father Iapetus adds his even louder plea (heard all the way up in heaven) at 73 f. All of this can hardly be just coincidental, especially when the intelligent Apollo is involved, and one must infer that his (very slick: see below) speech has been meticulously timed, and that he has primed all the others to offer powerful backing in what is in fact a well orchestrated set of rapidly successive appeals (in heaven, on earth and in the underworld) that have great aural impact and build to a crescendo. Comically much of this painstaking planning proves unnecessary (see the note on 75 f.).

This leaves one intrigued as to why Apollo should take all this trouble (particularly as no other extant account gives him such a role). There may have been a tradition (now lost) in which the god did help Prometheus more or less exactly like this. There may also have been a version in which Apollo offered some sort of aid which VF is embellishing. Henri Wijsman points out to me a possible connection with Aeschylus here. According to Plutarch (*Mor.* 757D) in a play by Aeschylus (presumably the *Prometheus Lyomenos*) Heracles prays to Apollo to help him aim straight at the bird (of Prometheus, one presumes). If Apollo responded in the play and did assist Heracles, the god's intervention in VF may be a development of that. Then again VF may have invented this whole incident himself.

In any case the connection with Troy suggests to me a crafty reason for Apollo's actions. In surviving literature there is no special connection between that deity (or Latona or Diana) and Prometheus and no special reason why he/they should want to do the Titan a good turn for his own sake. But Apollo was, of course, a great supporter of Troy (Hom. *Il.* 4.507 ff., 5.344 ff. etc., Virg. *Aen.* 3.90 ff., 395 etc.), as were Latona and Diana (Hom. *Il.* 5.447 f., 20.39 f.), so it seems quite possible that the devious god (rather like Juno delaying fate in the *Aeneid*; cf. also Apollo's delaying tactics for the Trojans' sake at Homer *Iliad* 21.538 ff.) is in fact trying rather to divert Hercules from Troy and king Laomedon,

to save them a bit longer (when the king subsequently refuses Hercules the reward promised for rescuing his daughter (as the hero did earlier in VF at 2.451 ff., being unable to take up his reward at that point), Hercules conquers Troy and kills him to get it: see Apollod. *Bibl.* 2.6.4 and Frazer ad loc.).

Against this interpretation it might be objected that when Apollo and Neptune built the walls of Troy for Laomedon, in the tradition most familiar to us (cf. Apollod. *Bibl.* 2.5.9 and Frazer) the king refused to pay them their wages and was angrily punished by them with a plague and a monster to which his daughter was exposed (until freed by Hercules), so that one would expect Apollo not to sidetrack the hero but to ensure that he goes straight back to Troy and kills the king. However, in VF's version of this story (2.473 ff.) there is no hint of Apollo being denied his pay and VF does not say that the plague and monster were sent by him (Fortune and Ammon are the only divinities definitely mentioned in connection with Troy's troubles, at 2.473 f. and 482; Neptune may also be involved at 2.497, but there he could just be signalling the monster's approach for Hercules' benefit, or *Neptunus* might stand for 'sea'). There were in fact many tales about the erection of Troy's walls (cf. Eustath. ad *Il.* 21.144). Pindar at *Ol.* 8.31 ff. makes no reference to wages, cheating, anger or punishment; Poseidon remains friendly to Troy after building its walls at Eur. *Tro.* 4 ff.; and Tzetzes ad Lyc. 34 specifically states that Laomedon paid Apollo with sacrifices and honoured him (but not Poseidon) ὁ οὖν Λαομέδων τὸν Ἀπόλλωνα ἱερείοις ἐτίμησε μισθὸν δῆθεν τῆς ὑπουργίας αὐτῷ χαρισάμενος θύματα.

**58 hospita moenia Troiae**: the adjective represents the point of view of Hercules, who trusts that he will be received as a guest, especially as he had saved the king of Troy's daughter from a monster (2.451 ff.), was related to him (as the king himself pointed out, at 2.577 ff.) and received from him an offer of hospitality at 2.565 (*verum age nunc socios fraternis moenibus infer*). In reality king Laomedon's attitude to Hercules was most inhospitable and he had intended to murder him in his bed in the palace to protect Troy from him (2.567 ff.). So *hospita* raises expectations of rage on Hercules' part at his coming reception at Troy.

*Moenia Troiae* was a common line-ending in epic (Virg. *Aen.* 5.811, 9.144, 11.288, Ovid *Met.* 11.199, 215, 12.587, 15.770, Sil. It. 13.61 etc.) and so makes for solemnity and also hints at an epic battle in store for Hercules.

**59** This line arouses further anticipation (of confrontation etc.), as the reference is to the horses and other rewards offered for the rescue of his daughter by Laomedon, who was in fact reluctant to give up the animals and whose promises were not to be trusted (2.552 f., 577 f.). Hercules had put off taking up his prize until he completed his mission (2.574 ff.).

**repetens**: 'demanding repayment of' (*OLD* s.v. 8b).

**tyranni**: this word (rather than e.g. *rex*) will have been chosen for its negative connotations (*OLD* s.v. 3).

**60** The meticulous arrangement of words fits with a careful staging here—there is a chiasmus of ablatives and nominatives, and the two goddesses appear on either side of *simul* and are themselves enclosed by *maesto ... vultu*, so that their affectingly sad faces dominate, in this largely spondaic line.

**61** Apollo will have selected himself as speaker because Jupiter has great regard for him (cf. 76) and as a god of prophecy he can speak with authority about the sympathy felt for Prometheus throughout the world. The sigmatism in this verse seems to me slightly insidious (in line with Apollo's considered deference—*supplex*).

**stetit ... fatur**: for the variation in tenses cf. e.g. 2.359 f., 3.509, 4.247 f., 487 f., 7.509 f., 8.325 f. (cited by Langen). *Stetit* may be from *sto* or *sisto* (*OLD* s.v. 6c = 'halt'): cf. Bömer on Ovid *Met.* 5.289.

As part of the complex intertextual blending here (see below on 62 ff.) it seems likely that VF is recalling Ovid *Met.* 5.513 *ante Iovem passis stetit invidiosa capillis*, of Demeter, another divine petitioner for the release of a deity—her daughter (by way of variation Apollo has carefully staged his far more devious appeal, and has supporters with him).

**62 ff.**. Appeals to Jupiter by other deities go back in epic as far as Homer (e.g. *Il.* 1.495 ff., *Od.* 5.7 ff., Macrob. *Sat.* 6.2.31, Virg. *Aen.* 1.227 ff., 10.16 ff.). With this version VF is thinking particularly of the *Aeneid* 1 passage: there Venus petitions Jupiter on behalf of the storm-tossed Aeneas, looking sad and with tears in her eyes (cf. 60 and 76 here), and begins with two *quis* questions in asyndeton combined with a deferential address to Jupiter as a great king (cf. 62 f. here); and at 63 f. VF works in an unmistakable echo of *Aen.* 1. 241 (*quem das finem, rex magne, laborum*?). In Virgil Jupiter is won over by Venus and dispatches a divine messenger down to earth, so VF's allusion to Venus' speech here delicately foreshadows Apollo's success and Iris' mission at

75 ff. There are twists too: e.g. Apollo is more devious than Venus (not begging for Prometheus for the Titan's own sake); and Jupiter responds much more briefly, in just 2 lines (78 f.) as opposed to the forty lines at *Aen.* 1.257 ff. VF also tops Virgil: e.g. Apollo's appeal is more cunningly organized; and by means of his shorter speech he ensures the imminent end of Prometheus' troubles (whereas Aeneas suffered for much longer).

In this allusion to the freeing of Prometheus (not elsewhere connected with the voyage of Argo) VF will be looking to AR 2.1247 ff., where just before reaching the Phasis the Argonauts sail by the Titan, chained to the mountain and fed on by an eagle. By way of contrast VF includes two references to that punishment, at 62 ff. (much earlier in the voyage than in AR) and at 5.154 ff. (where Hercules duly frees him), thereby acquiring a structural link across the books (as well as going one step further with the actual liberation). Here VF changes this incident from a sideshow in the Greek epic to something significant for the plot (the removal of Hercules), and he cheekily redeploys that passage in AR as a way of topping AR (with a more glorious exit for the hero: see 1–81n.). The insertion at this point also achieves a complexity and neatness not found in AR: from being unable to wrest one god (Hylas) from his location in the mountains (52) Hercules goes off to free another from a mountain; and he is directed away from his quest for the reward for the rescue of a sorrowing heroine chained on a high crag (2.462 ff.) to the performance of a greater rescue, of a sorrowing god chained on a high crag (68 ff.). So too VF adds humour, goes for aural impact rather than the visual appeal in AR and depicts great involvement in contrast to the Argonauts' lack of reaction in the Greek poem.

**62 f. in .../... senem?**: Jupiter may have announced that an Alcides would free Prometheus, so Apollo here wonders if he meant some other Alcides, some later time; or the release of Prometheus by Hercules at some point was fated and so had to happen, and Apollo wonders if Jupiter might be delaying it (like Juno keeping the Trojans from their promised land in the *Aeneid*!). The questions are pointed, there is gravity in the spondees in 62, and the repetition and alliteration are insistent, but this is all toned down by *supplex* (61) and the respectful *rex magne* here.

*Differre Caucasium senem in* means 'postpone [the freeing of] Prometheus until', but with the verb VF may well be playing slyly on the sense 'stretch in different directions' (of the chained Titan), as at Sen. *Thy.* 8 (of Ixion's wheel) *membra celeri differens cursu rota.*

*Caucaseum … senem* is an odd (unparalleled) and rather quaint way of denoting Prometheus (who was chained to a crag in the Caucasus for a very long time: Aesch. *PV* 94 f., 1016 ff., Cic. *Tusc.* 2.25, Prop. 2.1.69 f. *idem Caucasia solvet de rupe Promethei/ bracchia* etc.). As gods did not normally grow old (apart from characters like elderly Silenus and Charon), there is probably some (amusing) exaggeration here, unless Prometheus has aged with pain. The phrase is intended to make the Titan appear no threat to Jupiter and even rather pathetic, especially in conjunction with the lofty *rex magne*, with its Virgilian associations (see the note on 62 ff.).

**63 f. nullumne …/… dabis?**: the (more extreme and pointed) implication in this question is that Jupiter might actually go back on his word (if he made an announcement about the rescue) or go against fate (unlike the Jupiter of the *Aeneid*) and stop the Titan from ever being released. For impact important words are stressed by position; *malorum* embraces 'pain', 'misfortune' and 'harm' (*OLD* s.v. 1, 2, 5); *adeo* is insistent, whether it just emphasizes *finem* or (in the sense of 'actually') applies to the whole sentence; and *poenae* on top of *malorum* underscores the Titan's suffering (while also being careful to allow that it is deserved).

On another level there seems to be some intertextual sport at 62–64, with a knowing nod to AR, who does put off Prometheus until a later point in the voyage of Argo (2.1247 ff.), and who does not provide an end to Prometheus' sufferings in the epic (by describing Hercules releasing him). So too the point to *quem alium Alciden* could well be: AR's Hercules didn't set the Titan free; isn't VF's Hercules going to do so either? With a similar arch touch, the god of poetry wants Prometheus freed now, so the poet VF here duly starts to comply.

**64 f. cuncta …/gens hominum**: *gens hominum* has solemnity (elsewhere at Lucr. 2.1076, Manil. 1.236, Ovid *Am.* 2.14.10 (in a serious context), Sen. *HF.* 183, Sil. It. 3.144), while the addition of *cuncta* drives home the universality of the appeals.

**65 pater optime**: *bonus* and *optimus* were often applied to the god (*TLL* II.2086.66 ff.) and *pater optimus* of Jupiter was established (see Korn and also Ovid *Met.* 7.627), but here the phrase is given real point. As well as flattering, it reminds Jupiter of his close relationship to the petitioner, and it contains a little nudge towards mercy via the senses 'most virtuous' and

'kindest' (*OLD* s.v. 2, 4). Also in this context of the release of Prometheus it is easy enough to see allusion here by VF to the different story that Jupiter kept his supremacy because thanks to Prometheus' advice he did not father on Thetis a son who would surpass him, and in return the god set Prometheus free (see e.g. Apollod. *Bibl.* 3.13.5 and Frazer ad loc., and cf. *melior genitore* at 3.112).

**65 f. fontes/... iuga**: again there is a gradation as Apollo has not just people but the earth itself appealing (for the pathetic fallacy and the sympathy of nature cf. e.g. Aesch. *PV* 407, 431 ff., Virg. *Ecl.* 1.38 f. *ipsae te, Tityre, pinus,/ ipsi te fontes, ipsa haec arbusta vocabant*, 10.13 ff., *G.* 4.461 ff.), and moves from humans (who are feeling, and had been greatly helped by Prometheus) to conventionally unfeeling wood and stone (see 20n.). So too three more kinds of appellants are added; and these words probably look back to 20 f., subtly putting the Titan on a par with Jupiter's beloved Hercules.

*Fessa* applies also to *fontes* and *silvis*. They will be worn out by the noise of Prometheus' cries of agony and by sympathetic grief.

Baehrens printed Nodellius' emendation *fontes* for the mss' *montes*, comparing line 71, and *fontes* is preferable especially because it makes Apollo's plea stronger, in line with the vehemence elsewhere. With *montes* here, *iuga* in 66 would be weak and otiose if it referred to the slopes of those *montes*; and even if it denoted different cliffs and/or ridges, *iuga* would still be rather repetitious. On the other hand *fontes* brings in a quite distinct third type of petitioner, building up the idea of a global appeal by nature (to match all humanity). As well as adding insistence via alliteration, *fontes* also makes the probable allusion back to 20 f. fuller and easier to see (echoing *fluminaque*), and it makes the quick corroboration at 71 f. of Apollo's claim here more close (*amnes rupesque* picks up *fontes* and *iuga* in exactly the same order). Corruption of *fontes* to *montes* is easy enough, especially after *optime*.

**66 f. sat .../... mensae!**: most scholars supply *punitum est* as the verb to go with *furtum/ ignis*, but Strand 95 argues that *defensa* applies to both nouns with a different sense for each (= 'punish, avenge' in connection with *furtum*, a meaning found elsewhere only in late Latin for sure, but possibly also at Enn. *scaen.* 313 *ad Troiam cum misi ob defendendam Graeciam* and Caes. *BC* 1.7.7 *imperatoris sui tribunorumque plebis iniurias defendere*: see *TLL* V,1.304.73 ff.). In either case the irregularity of expression may well be meant to convey animation in the climax to

the speech (note also the stress in the ringing repetition of -en, -ae and -a in 67).

Although Prometheus' theft of fire from heaven for mankind (punished by the chaining in the Caucasus) is well known (cf. e.g. Hes. *Theog.* 565 ff. and West ad loc.), there are problems in connection with *aetheriae … mensae* ('silence about the heavenly table/feast/food has been safeguarded sufficiently by you'). Critics believe that this alludes to Prometheus revealing to men the secrets of Jupiter/the gods which he heard while dining in heaven, but point out that this crime is elsewhere attested for Tantalus, not for Prometheus. If that is the allusion (and Prometheus did warn Deucalion about Jupiter's plan to flood the world: see e.g. Apollod. *Bibl.* 1.7.2), it is unlikely that VF has inadvertently confused Tantalus and Prometheus, or has deliberately attributed such a mistake to the eloquent and wise Apollo (a mistake not picked up by the omniscient Jupiter); instead VF would be drawing on a now lost tradition about Prometheus betraying such secrets. Alternatively, the reference could be to the story of Prometheus tricking Jupiter into choosing the worst part of the bull by wrapping up the bones in fat (Hes. *Theog.* 535 ff.), something which Jupiter could easily be imagined to want to keep quiet. That trick is connected with the theft of fire at Hes. *Theog.* 562 ff. (as a result Zeus withheld fire from man, and Prometheus then stole it), and Lucian states specifically that it was punished by the chaining in the Caucasus (*Dial. Deor.* 1.1, *Prom.* 3). In this case, entertainingly enough, Apollo's delicate allusiveness would be diplomatic and also ensure that he did not let out the secret himself.

**68 dixit ubi**: Langen and Korn cite various parallels for the postposition of *ubi* in VF, but no example of it as second in a phrase consisting of only two words. This makes for jerkiness and abruptness and, together with the brevity of this phrase and the elision (making it still briefer), conveys the idea of a sudden and instant reinforcement of Apollo by Prometheus.

**media inter pabula**: the fulness here seems intended to bring out how absolutely spot on Apollo's timing was. *Pabula* means 'feeding' (for this unusual sense see *TLL* X,1.10.8 ff.).

**69 vulturis**: it is most unusual to find a vulture rather than an eagle devouring Prometheus' liver (the only parallel Korn can find is Fulg. *Myth.* 2.6 *quamvis Nicagoras … quod vulturi iecur praebeat, livoris quasi pingat imaginem*). There is impact generally in this; and in particular VF may well be trying to top AR (who at 2.1249 ff. and 3.852 has an

eagle) with a bird that is more sinister and repulsive and has (gloomy) associations with Tityos (whose liver was gnawed by a vulture or vultures in the Underworld: see Smith on Tibullus 1.3.76), and with a recherché detail (a pawky touch, given AR's own fondness for the recherché).

**fatigat** means essentially 'importune' here, but the literal sense of the word suggests a swift corroboration of *fessaque* … *iuga* in 66 and a sly inversion (Jupiter instead of Prometheus is exhausted). The noise made by the Titan (*gemitu* = inarticulate groaning, *voce* = actual words, so that there is a twofold onslaught) must be very loud if it can have such an effect on Jupiter from such a distance, intimating real agony and a desperate appeal.

70 f. **saevis** … /**lumina**: Prometheus is lifting his eyes to Jupiter for help, and also showing him the state of his eyes (which should get the attention and might arouse sympathy). Rare expression reinforces the solemnity and the singularity of this vivid and imaginative detail: *saeva pruina* occurs here only, and *amburo* of the searing effect of cold is very unusual (*TLL* I.1878.16 ff.). Of course, *amburo* is the mot juste for one being punished for the theft of fire.

71 **congeminant** … **fragorem**: VF could be thinking just of echoes, but it is far more likely that the rivers and crags are shouting out themselves, adding to the appellants and smartly confirming 65 f.

There is onomatopoeia here and in particular doubling of sounds (-em, -a, -es) in line with the *gemino* root of *congeminant*.

72 **stupet** … **ales**: it seems best to take *dei* with *ales*, not with *clamoribus*, as very probably there was loud shouting by the *amnes rupesque* too. For *dei ales* (= the vulture of 69) cf. e.g. (of the eagle) Aesch. *Supp*. 212 Ζηνὸς ὄρνιν, Virg. *Aen*. 1.394 *Iovis ales* and (of the owl) Ovid *F*. 2.89 *Palladis alite*. The bird's reaction here makes it clear that the noise this time is specially loud. There is some quirky humour in the stunned vulture (particularly as it is Jupiter's own instrument of punishment).

73 **Acheronte**: 'from Acheron'. Here *Acheron* may just stand for the Underworld in general (cf. *TLL* I.390.57 ff.). Alternatively VF may be thinking specifically of the river, which is connected with Tartarus (where Iapetus was imprisoned: see Hom. *Il*. 8.479 ff.) at Virg. *Aen*. 6.295 *hinc via Tartarei quae fert Acherontis ad undas*. VF may have specified Acheron because some linked it with ἄχος (Melanippides 3, Licymnius 3 (= Page

*PMG* 759 and 770), Serv. ad *Aen.* 6.107, 295, Macrob. *Somn.* 1.10.11) and described it as a river of fire (Lucan 3.16, Sil. It. 11.473 *flammisque Acheronta sonantem*), so that it would be an apt setting for an entreaty for one undergoing a painful punishment for stealing fire.

In any case if Iapetus can be heard all the way off in heaven (note the juxtaposition *superas Acheronte*), he must be (climactically) making even more noise than the other petitioners. It is touching to see Iapetus still concerned for his son while imprisoned in the nether world, even though Apollo will have put him up to entreating as part of his careful campaign.

74 **Iapetus gravis**: *gravis* has far more point if it is attached to *Iapetus* (increasing the force of his appeal as part of Apollo's careful campaign), so I punctuate with a strong stop after *gravis*. The sense pause at 2d is unusual (but not unparalleled: cf. e.g. Virg. *G.* 2.76, 4.296, 495, *Aen.* 12.878, VF 2.96, 478, 3.600), which gives stress to *Iapetus gravis*. The adjective will mean 'grave, earnest' and/or 'troublesome' (i.e. importunate): see *OLD* s.v. 10, 12, *TLL* VII,1.2280.83 ff. There may also be sport with the sense 'heavy' (of the massive Titan).

**orantem ... Erinys**: the Fury stops Iapetus from getting to Jupiter to beg in person. For the Fury in this role of guard cf. Virg. *Aen.* 6.555 f. *Tisiphoneque sedens palla succincta cruenta/ vestibulum exsomnis servat noctesque diesque* and 574 f. The need for the Fury to act shows the Titan's determination (unless she is part of a put up job by Apollo!), and Iapetus nearly escaping and wanting to leave in order to petition Jupiter face to face represents a novel and intriguing twist (cf. Claudian *Rapt. Pros.* 1.42 ff.) to the tradition of the Titans helplessly imprisoned in Tartarus (Hom. *Il.* 8.479 ff., Hes. *Theog.* 713 ff., Aesch. *PV* 221 ff., Apollod. *Bibl.* 1.2.1, Virg. *Aen.* 6.580 f. *hic genus antiquum Terrae, Titania pubes,/ fulmine deiecti fundo volvuntur in imo*) and keen to get out in order to wage war on heaven (Sen. *HF* 965 ff., Stat. *Theb.* 8.43 f., Sil. It. 12.149 ff. *fumantem premit Iapetum flammasque rebelli/ ore eiectantem et, si quando evadere detur,/ bella Iovi rursus superisque iterare volentem*).

VF here echoes Ovid *Met.* 10.72 f., of Orpheus refused entry to the Underworld by Charon to get back the shade of Eurydice a second time, *orantem frustraque iterum transire volentem/ portitor arcuerat* (this is also a nether appeal concerning a loved relative, and the only other place where *arceo* has the participle of *oro* as its object). Korn comments on one of the neat inversions here (from Orpheus hindered from entering the Underworld the phrase is transferred to Iapetus stopped from getting out of Tartarus); note also that in VF the request is made to heaven, not to

a denizen of hell, and it is in fact made *by* a denizen of hell; and here what the petitioner wants actually comes about. Also VF caps Ovid with *procul* and the more dreadful Fury (to deal with the more formidable Titan).

75 **celsi legem Iovis**: the *lex* is the decree that the Titans could not leave Tartarus, or perhaps (as Spaltenstein suggests) the decree that Prometheus must be punished, which could be upset if Iapetus got to Jupiter. There is gravity here: *respicere legem* is new, and the phrase *celsus Iuppiter* is unique (and so has solemnity), although the adjective is used in connection with the god at Ovid Met. 1.178 (*celsior ipse loco*) and Sil. It. 12.622 (*celsus summo de culmine montis/ regnator superum sublata fulmina dextra/ libravit*). *Celsus* is well chosen as it combines the senses 'elevated in rank', 'proud' and 'on high' (and I suspect a little joke, as Jupiter would be especially high up for an inhabitant of Tartarus): see *OLD* s.v. 2, 3c, 4.

75 **f. ille . . . / . . . honore**: it is diverting to find Jupiter (a good family man!) swayed only by his feeling for Diana, Latona and Apollo, as this means that much of Apollo's meticulous organization was just not necessary. As Jupiter is here moved by *Phoebi . . . honore* (Apollo's estimable qualities, or Jupiter's respect for Apollo), apparently the careful speech at 62 ff. was wasted, and Jupiter's indifference to Prometheus, Iapetus and the rivers and crags is especially deflating right after all the appeals at 69 ff. It would appear that Apollo has overdone things, contrary to the spirit of μηδὲν ἄγαν, which was inscribed in his own temple at Delphi (Plato *Protag.* 343b, Pliny *NH* 7.119 etc.).

77 **ff.**. For Iris as the messenger of Jupiter (and Juno, as at 7.186 ff.), for her speed, and for the epic theme of her being sent down to earth with a message see Pease on Virg. *Aen.* 4.694 and Korn ad loc. In his concise version (with a quickness apt for this quick deity) VF presents an elegant and witty take on the topos (see below), blending the Greek (especially Homeric) touches of the epithet 'swift' and the injunction 'go!' (see Korn on 77 and 78) with the Latin (especially Virgilian) detail of the clouds (cf. *Aen.* 9.18, 10.38, 73, Sil. It. 9.471; in these Virgilian passages Iris is sent by Juno and urges Turnus to attack the Trojans, whereas here at Jupiter's command she tells Hercules not to fight with them). VF may well have settled on Iris to instruct the hero because this means that a winged goddess tells him to free the god Prometheus from the winged vulture.

**77 roseis … nubibus**: this may be a local ('from') ablative (cf. Virg. *Aen.* 4.694 *Irim demisit Olympo*, Sil. It. 9.551) or an ablative of route (cf. Ovid *Met.* 14.830 f. *Irin ad Hersilien descendere limite curvo/ imperat*) or an ablative of means (cf. Virg. *Aen.* 9.18 f. *Iri, decus caeli, quis te mihi nubibus actam/ detulit*, 10.38).

The rosiness of the clouds is a pictorial and intriguing touch. They may be red from the sun rising or setting (for *roseus* used in this connection cf. *OLD* s.v. 2b): it is hard to be sure of the time here, especially as we do not know how long Hercules' sleep and the activities at 54 ff. lasted, so this could be morning after the night of 3.730 f., or dusk before the night of 4.82. Then again Korn suggests that Iris' rosy glow colours the clouds, comparing Virg. *Aen.* 9.5 *sic roseo Thaumantias ore locuta est*, and this does seem possible too: goddesses often have a rosy complexion (Hom. *Od.* 2.1, Hes. *Theog.* 246, 251 etc.); Iris is radiant at Stat. *Theb.* 10.119 ff.; Venus has a rosy effulgence at Virg. *Aen.* 1.402; and Jason fills the grove with his *roseus honor* at 8.30 f. In addition, roses were sacred to Aphrodite (Paus. 6.24.7), so there could be here connotations of love (for Hercules), and also learned play on Iris as the mother of Eros (Alcaeus 327PLF).

Swift Iris frames this melodious Golden Line.

**78 Phrygas … arma**: Langen explains *Troiae … arma* as *bellum contra Troianos*, comparing Sil. It. 2.428 (of Hannibal) *et primo bella Aeneadum iurabat ab aevo* and Drac. 2.94 *bella suis* (of Hercules' battle with the Erymanthian boar); but the idea could also be that Hercules is to put off dealing with the 'weapons'/'troops' of Troy.

*Differat* looks like a riposte to *differs* in 62, and *differat arma* is probably a twist to the frequent *ferre arma* (*TLL* II.596.47 ff.).

The twofold mention of Troy in this line seems to reflect fixation with it on Hercules' part (cf. 58); so too in the word order *Alcides* is encompassed by *Phrygas* (juxtaposed) and *Troiae*.

**79 eripiat … volucri**: *eripiat* intimates that effort will be needed, in ripping Prometheus away from the grip of the vulture and/or from the stout chains that hold him still for the bird (cf. 5.157 ff.).

Although *dirae volucres* in the plural (of birds of ill omen etc. not connected with Prometheus) is quite common (Virg. *Aen.* 3.262, 8.235, Lucan 1.558, Sil. It. 13.597, Stat. *Theb.* 2.522, 3.510), *dira volucris* in the singular (and with reference to the Titan's bird) occurs elsewhere only at Cic. *Tusc.* 2.24, where (in a translation of Aeschylus) Prometheus

complains: *namque, ut videtis, vinclis constrictus Iovis,/ arcere nequeo diram volucrem a pectore*. If (as seems likely) VF has those lines in mind here, they are neatly inverted in a speech of his own by Jupiter himself. Jim McKeown suggests to me that there is also inversion in Prometheus being ripped away from the bird (rather than the bird ripping away his entrails).

**80 viro** could just stand for *illi* (see the note on 7 f.), but as there is a grand exit for Hercules here, the senses 'hero' and 'warrior' (*OLD* s.v. 3, 5) seem more likely.

**celeranda**: *celerare imperium* is unique to VF (also at 385) and so attracts attention. Jupiter did not mention the need for speed in his instructions at 78 f., and Iris departs immediately after them, seemingly not giving him time to add more (and if he had tacked on the need to hurry, why would VF not have reported that too?). It would appear that the speedy goddess (cf. 77, 80) has psyched herself up and got carried away and off her own bat is urging a haste like her own. Iris embellishing her orders like this represents a new and diverting twist to the topos, and to Iris' traditional swiftness.

The alliteration, assonance and dactyls here (carried on in the first half of 81) together with the numerous verbs at 80 f. convey to me a sense of speed and animation. There is also a chiasmus in *diva volat defertque viro*, while Iris and Jupiter appear at either end of the line, encompassing Hercules.

**81 alacrem**: 'eager' and quite possibly 'moving briskly' (already).

**laetis**: 'welcome'; but perhaps also 'joyful' (i.e. Iris is happy to be passing on this message): cf. Livy 22.40.1 *consulis oratio haud sane laeta fuit*, Ovid *F.* 1.175 *cur laeta tuis dicuntur verba Kalendis?* and see *TLL* VII,2.887.23 ff.

**hortatibus implet**: the idea seems to be that she dins in the instructions and he eagerly (cf. *alacrem* and *laetis*) absorbs them, so that they take him over and become his new focus. The same expression occurs at Sil. It. 5.150 *nunc hos, nunc illos adit atque hortatibus implet*, 8.29 and Stat. *Theb.* 10.35 (cited by Langen and Korn).

**82–98 Bridge to the Amycus episode**. At 82–89 the Argonauts sail on, with Hercules uppermost in their thoughts, until Orpheus consoles and calms them with his music. Then (at 90–98) the Sun puts on his radiant panoply and brings daylight, and the wind drops.

The focus now shifts to the main body of the Argonauts, but (at 84) they are thinking of Hercules, who dominated 78 ff. The transition is also eased by the swiftness of their voyage (81 f.) picking up the swiftness of Iris (and *celeranda*) at 77 ff., by *intulerant* (83) echoing the compounds of *fero* in 80 and 78, by the despondency in 84 and 88 recalling the tears and grief at 76 and 69, and by the gods' will in 86, which takes up Jupiter's will and Iris conveying it at 79 ff.

This section really builds on AR's brief and simple bridge at 1.1358–1362 (see the notes on 85 ff., 90 ff. and 98), and the Latin poet's expansion of that preamble fits with and hints at his expansion of the subsequent episode itself. Doing much more than just getting the Argo from Mysia to Bebrycia, VF's bridge passage is variously effective. As a structural device it looks both backwards and forwards. In addition to the links just mentioned in connection with the transition to this section, note especially that 82 f. recall 56 f.; 84 corrects Jupiter's exaggeration in 6; the Sun/Phoebus has prominence at 92 ff., as he did at 61 ff.; and the rainbow and clouds at 94 f. call to mind Iris and the clouds in 77. In the opposite direction, most notably the stress on stars (at 82, 90 and 93) leads on to the next section's protagonist Pollux (who has a *sidereum os* in 190 and is eventually stellified); sad thoughts about the absent Hercules occur in 84 and 88, as they will at 247 f.; the crew's *luctus* and *irae* in 88 foreshadow Neptune's grief (117 ff.) and Amycus' anger (204 etc.); and at 92 ff. *Sol* equipping himself with the help of the Hours prefigures the combatants equipping themselves with the help of attendants at 252 ff. (see also the note on 93 ff.). So too the joyous brightness at 92 ff. (in line with the lightening of the Argonauts' spirits) contrasts with the preceding darkness in connection with the gloomy events in Cyzicus and Mysia (3.44, 575, 595, 730) and prepares the way for the coming victory over Amycus, and the other successes in this more cheerful fourth book (cf. Lüthje 141 f.). There is also a careful progression of mood here. After a low-key beginning, Orpheus' marvellous music lifts the passage, and the lines on the Sun are even more impressive; 92 ff. also arouse distinct anticipation prior to the Amycus account (the dwelling on the dawn suggests that this will be an important day (and we suspect on the basis of AR 2.1 ff. that Amycus will be covered next), while reminiscence of Ovid (see the note on 90 ff.) creates foreboding). Finally there is the effect that this section has on the following one by way of contrast. The generally gentle and attractive picture here heightens the impact of the grimness and savagery at 99 ff.; and the Sun's cave with its aura of delightful brilliance at 90 ff. renders the caverns at 104 and 177 ff. even

more sombre and sinister. In addition, the depiction of the Sun subtly diminishes Amycus. The gravity, lofty diction and splendid details at 90 ff. turn Amycus into something still more sordid and monstrous, while the Sun's majesty, singular equipment and divine attendants make Amycus appear a less powerful figure (prior to his defeat by Pollux).

There is ring composition. The sailing Minyae appear in the same metrical *sedes* in 98 and 82; waves are mentioned in 97 and 82; at the start and end there is allusion to wind (98, 83) and the time (96 f., 82).

**82 clarae per sidera noctis**: *per sidera* may well look to Virgil's *per lunam* (*Aen.* 2.339 f. *addunt se socios Rhipeus et maximus armis/ Epytus, oblati per lunam* and 6.270 f. *quale per incertam lunam sub luce maligna/ est iter in silvis*), which could mean 'through the moonlight' or 'during the period of the moon [i.e. night]'. So here *sidera* might denote starlight (on the analogy of *lunam* = 'moonlight') or mean 'the period when the stars shine', as at Prop. 1.3.38 *languidus exactis, ei mihi, sideribus* and Stat. *Theb.* 8.219. Then again Spaltenstein suggests that the (graphic and imaginative) idea is that they seems to pass through the stars that fill the sky to the horizon.

*Clara* of *dies* and *lux* was common (*TLL* III.1271.77 ff., 1272.15 ff.). VF was the first to come up with a lively inversion of that by applying the adjective to *nox* (cf. 1.416, Tac. *Agric.* 12.3). As part of the intellectual fun he is probably also giving a twist to the frequent application of *clarus* to *sidus* and other words for stars (*TLL* III.1272.2 ff.).

**83 placido cava lintea cursu**: again novelty of expression adds some interest. *Cavus* of bellying sails and the phrase *placido cursu* are found here only.

The dactylic rhythm, assonance of short syllables and alliteration of c convey a suitable feeling of speed.

**84** In the word order the abandoned Hercules is expressively interwoven among many thoughts and memory of him.

**85 ff.**. For Orpheus' role on the Argo see Korn p. 72. This is a deft use of the marvellous musician to put an end to the Argonauts' upset so they can focus on the rest of their journey. In AR Orpheus does not perform at this point, nor does he ever console the crew over Hercules like this. His intervention here was probably based on AR 1.492 ff., where his song helps calm a quarrel between Idas and Idmon. But, with a pawky

touch, here VF's Orpheus is an even more accomplished performer: all on his own, he banishes various (note the emphatic polysyndeton in 88 f.) unhelpful emotions, felt by all the remaining Argonauts, in connection with the far more serious business of the loss of Hercules, and, remarkably, he has an instantaneous (*simul*, 88) effect on his hearers. In addition, the lines on his performance are aptly musical and stylish: there is extensive alliteration, assonance and rhyme at 85–89; in 85 the *socii* are enclosed by the *summa puppis* and then by the *Thracius sacerdos* (and there is an intricate arrangement of nominatives and ablatives, and of singulars and plural); there is framing in 87; and there is parallelism in 86 and (singular and plural subjects) 88 f.

As Hudson-Williams 23 f. points out, there is a clear reminiscence of Virg. *Aen.* 6.645 ff. (of Orpheus in Elysium) *nec non Threicius longa cum veste sacerdos/ obloquitur numeris septem discrimina vocum,/ iamque eadem digitis, iam pectine pulsat eburno* (*Threicius/Thracius sacerdos* occurs nowhere else, and *numeris* and *pulsat/pulsum* are also common to both passages). There is an eerie 'pre-echo' here: Orpheus performing with his lyre on earth among heroes looks forward to him doing exactly the same thing in the Underworld. There is also a bittersweet flavour. The allusion to the musician when dead and *Thracius* (he was killed in Thrace) make one think of his violent death (usually while still mourning the loss of his wife), so there is a poignant reminder of his own *miserae … incommoda vitae* even as he consoles others for all that (and, by way of reinforcement, *solans* and *agit … carmen* at 86 f. may be meant to recall Virg. *G.* 4.464 and 510 on his troubles). Then again in *Aeneid* 6 Orpheus is in blissful Elysium, free now from misery, so there is a positive side too (and the banishing of *luctus* etc. here may look to the joy of Elysium).

**85 Thracius … sacerdos**: Orpheus was the son of the Thracian king Oeagrus and was killed and buried in Thrace (cf. 4.348, Virg. *G.* 4.520 ff., *RE* 18 1228 15 ff.). The designation of Orpheus as a *sacerdos* makes clear the Virgilian echo (see above). VF may have felt that he could use the noun here to mean 'poet' after Hor. *C.* 3.1.2 ff. *carmina non prius/ audita Musarum sacerdos/ virginibus puerisque canto* and Prop. 3.1.3 f. *primus ego ingredior puro de fonte sacerdos/ Itala per Graios orgia ferre choros*. But the 'priest' sense of the word may be present as well or instead. Orpheus does not perform the actual function of a priest for the Argonauts elsewhere in VF, but this sense might well reflect Orpheus' association with Orphic religion and the mysteries (and there would be solace in Orphic literature's notions of a reward in the afterlife and the

soul's salvation by means of ritual cleansing, on which see e.g. Barrett on Eur. *Hipp.* 952–955, Dodds 147 ff.).

**summa ... e puppe**: there seems to be *contaminatio* here. This looks like an apt allusion to Ovid *Her.* 10.133 (Ariadne to Theseus) *di facerent ut me summa de puppe videres* (also of a hero on the stern leaving behind a helper as he continues his voyage; the only other place where *summa puppis* appears prior to VF is Sen. *Ag.* 424 *neglecta summas scuta per puppes iacent*, which is not as close).

For *summus* here (applied for emphasis to things naturally high) see *OLD* s.v. 1b. Orpheus will be standing on the poop to get the crew's attention and to ensure maximum audibility and visibility (cf. Arion at Hdt. 1.24.4). VF thus gives the wise Orpheus a fitting elevation on a natural 'stage' and is more specific than AR, who never explains where Orpheus is when he sings on the Argo.

**86** As Hercules was uppermost in the crew's thoughts in 84, and 88 f. obviously refer to emotions aroused by the disagreement over abandoning him (at 3.598 ff.) and the actual loss of him and Hylas, this line will have a bearing on that same whole business, which was typical of life's troubles and, as Orpheus correctly deduces, was in accordance with the will of gods (Juno, Pallas and Dryope were behind the rape of Hylas at 3.487 ff.; while Jupiter, Apollo, Latona and Diana in particular were responsible for Hercules not being restored to the Argonauts at 4.60 ff.).

In addition to a few general remarks like this about the wretched human condition, throughout the *Argonautica* there are numerous examples of the pain, hardship and inferiority (to fate and the gods) that are part of our lot: in addition to all the fighting and deaths see esp. 1.296 ff., 315 ff., 2.136 ff., 473 ff., 571 ff., 3.20 ff., 259 ff., 274 ff., 352 ff., 378 ff., 4.19, 135 f., 425 f., 469 f., 704 f., 5.12, 22 ff., 575, 680 ff., 8.140 ff., 204 ff., 408 ff. This gives the poem a sombre tinge; although that is offset by VF's frequent wit and humour, and we are shown that qualities such as courage, endurance and intelligence can overcome these drawbacks and even lead to glory (cf. e.g. 1.235 ff.).

**fata deum**: this Virgilian phrase meaning 'the will of the gods' (see Austin on Virg. *Aen.* 6.376) is smoothly slipped into this allusion to *Aen.* 6.645 ff. for further complexity and intellectual entertainment.

**87** Singularity of expression here matches and points up the singularity of Orpheus' music. *Agere carmen* occurs elsewhere only at 1.783 (possible meanings for the verb are 'emit', 'be busy with' and 'perform': see *OLD* s.v.

9, 22, *TLL* I.1372.57 ff., 1383.17 ff., 1398.29 ff.). Also rare is an active sense (= 'freeing from care') for *securus* (cf. Virg. *Aen.* 6.715 *securos latices et longa oblivia potant*, Tib. 2.1.46 and Ovid *Ex P.* 2.4.23) and (= 'healing') for *medicabilis* (this is found earlier only at Columella 7.10.8, and it occurs here first with reference to mental healing). *Securum carmen* is unique; and as a parallel for *medicabile carmen TLL* cites only Mart. Cap. 9.926.

*Numeris* ('melody') is to be taken with the adjectives as an ablative of cause (so Korn) or means.

**88 quod … fide**: 'as soon as which [i.e. the *carmen* of 87] was produced by striking when the lyre was taken up/employed' [or: 'on the taken up/employed lyre']. This mss. reading has been disputed but is well defended by Hudson-Williams 1973 23 f. For *pello* with this sense he compares (after Leo) Prop. 2.1.9 *sive lyrae carmen digitis percussit eburnis* and Ovid *Tr.* 4.10.49 f. *et tenuit nostras numerosus Horatius aures,/ dum ferit Ausonia carmina culta lyra* and adds himself (especially relevant in view of the closeness of the verbs and the reminiscence here of Virgil's lines on Orpheus) the use of *pulsat* in *Aen.* 6.647 (quoted in the note on 85 ff. above). *Quod* (= *carmen*) most obviously and easily refers to the sound of the lyre; but, with a bold extension of the verb, it could perhaps also denote the sound of the lyre and Orpheus' voice combined (see *TLL* III.468.61 ff. for *carmen* with such a sense).

*Adsumpta … fide* recalls Ovid *A.A.* 3.142 *talis es adsumpta, Phoebe canore, lyra* (the only other place where the verb is applied to the lyre). VF neatly transfers the phrase from the supreme divine singer to the supreme human singer and thereby adroitly intimates the excellence of Orpheus' *carmen*. There may also be a nod to the tradition that made Orpheus Phoebus' son (e.g. Ovid *Met.* 10.167).

**luctus et irae**: the former will denote grief at the loss of Hercules and (see line 89) Hylas, and quite possibly grief now at the decision to leave them behind (cf. 3.715 ff.); the latter will cover anger over that loss, and also the anger at those who urged the abandonment (at 3.614 ff.) which would certainly be felt by Telamon (cf. 3.637 ff.) and might well be felt by others too now in retrospect.

**89 labor**: since the Argonauts' voyage is at present easy (cf. 82 f.), this will refer to their 'task' (the quest for the Golden Fleece) and/or the 'work' and 'hardship' to come (especially without Hercules). There may well be sport with the idea of *labor* without Hercules.

**dulces ... nati**: i.e. thoughts of sweet sons/children were driven from their minds (cf. Ovid *A.A.* 1. 551 *et color et Theseus et vox abiere puellae*, where *Theseus* means 'thoughts of Theseus'). Psychological insight is given striking expression. The absence of the *natus* Hylas has made the crew think of other absent *nati*—certainly their own (cf. 1.150), and quite possibly those of relatives and friends too. Compare Quint. Smyrn. 10.407 ff.

**90 ff.**. Descriptions of daybreak were popular in epic from Homer onwards and, when extended, often marked the advent of a significant day, as here (see Kirk on Hom. *Il.* 2.48–49 and Pease on Virg. *Aen.* 4.129). VF's version adds new life to this old theme: it is exceptionally elaborate and radiant (with many words denoting brilliance); it contains several extraordinary and intriguing details; and it has definite point (see 82–98n.). It is an expansion of ἅμ'ἠελίῳ in AR 1.1362 (already building this encounter with Amycus into something much greater than it is in AR), and in his expansion VF is indebted to Ovid. This account of the preparations for the Sun's departure was obviously inspired by *Met.* 2.111 ff. (of the readying of His chariot for Phaethon). Cf. especially (for 90 f.) *diffugiunt stellae* at *Met.* 2.114; and (for 91 f.) *iungere equos Titan velocibus imperat Horis* and (of the Hours) *quadripedes ducunt adduntque sonantia frena* at *Met.* 2.118, 121; and (for 93 f.) *imposuitque comae radios* at *Met.* 2.124. The Ovidian reminiscence is functional, building an apt sense of foreboding and ingeniously foreshadowing the next section (on Amycus). There too (as in Ovid) a self-confident son of a god (Neptune/Phoebus) is unaffected by his father's warning (given at 4.124 ff.; *Met.* 2.126 ff.), causes his father regret, grief and concern (4.118 ff.; *Met.* 2.49 ff., 124 f., 329 ff.), is responsible for many deaths (4.107 ff., 181 ff.; *Met.* 2.214 ff.), goes to his own death rejoicing (4.234; *Met.* 2.152) and is brought down (literally) and killed by a son of Jupiter/Jupiter himself. This focus on the east is also apt because Amycus is situated to the east of the Argonauts.

**90 f.**. The theme of heavenly bodies sinking into Oceanus as they set (and emerging from Oceanus as they rise) was common in epic, going back as far as Homer (cf. *Il.* 8.485 ἐν δ' ἔπεσ' Ὠκεανῷ λαμπρὸν φάος ἠελίοιο, AR 3.957 and see Korn on 90 and 91a). VF adds dignified amplitude by means of *magni .../Oceani genitale caput* ('the creative source [of all things], mighty Oceanus'). There *magni .../Oceani* is genitive of definition, while *genitale caput* (a unique phrase) alludes to the notion

of Oceanus as the father of everything (as at Hom. *Il.* 14.201, 246, 301, Virg. *G.* 4.382 etc.).

**91 f. Titania . . . /antra**: *Titanius* in the sense of 'connected with the sun' is uncommon (see Korn), and *Titania antra* is entirely without parallel (but might be an erudite variant on *Titaniaque astra* (of the sun) at Virg. *Aen.* 6.725). Presumably the Sun stays in a cave or set of caves somewhere in the east overnight with his horses—a unique and intriguing detail. For caverns inhabited by gods, including Apollo, cf. Stat. *Silv.* 5.3.3 f. *antra . . . /Delia*, *TLL* 2.191.81 ff., Nisbet and Hubbard on Hor. *C.* 2.1.39 and esp. (Dawn's cave) Quint. Smyrn. 8.2; for caves used as stables see Wijsman on VF 5.618.

**92 auricomis . . . Horis**: the adjective is very rare, ocurring in earlier and contemporary literature only at Virg. *Aen.* 6.141 *auricomos . . . fetus* and Sil. It. 3.608 (*TLL* II.1494.17 ff.), and it is applied here only to the Horae. Some read *auricomus* (B-1474), but brilliance in abundance already attaches to Sol in the next line; the Horae have an epithet in VF's model here (Ovid *Met.* 2.118); the beauty of their hair is referred to elsewhere (see Korn), and they are described as golden at Pind. *Ol.* 13.8; and it is a typically neat touch that the brilliant god should have brilliant goddesses as attendants.

**urgentibus**: 'crowding around' and/or 'urging on' (*OLD* s.v. 1b, 11). The reading *ingentibus* (ω) is comically inept. *Urgentibus* (found in several mss. of the fifteenth century) gives good sense and is paleographically plausible (see Courtney's App. Crit. and Korn); it is also a less obvious and commonplace verb to employ here than *cingentibus* (cod. Bon.).

**93 ff.**. Lines 93–95 recall the arming of the epic hero (see Kirk on Hom. *Il.* 3.330–338 and cf. also Virg. *Aen.* 2.509 ff., 11.486 ff., 12.87 ff., Sil. It. 5.130 ff.). This prefigures the 'arming' (at 112 f. and 253) in connection with the contest between Amycus and Pollux. There is also witty variation on the topos: here it is a god who equips himself, and he arms (and mounts his chariot) for peaceful purposes, prior to a fight in which he is not personally involved, and shortly after donning the *lorica* and *balteus* he actually disappears from the narrative.

**93 multifidum . . . iubar**: the combination of these two (largely poetic) words is unparalleled. The phrase denotes the Sun's diadem of many streaming rays (for which see Bömer on Ovid *Met.* 1.768).

**bisseno sidere textam**: most scholars believe that VF has in mind a corselet embroidered with the twelve constellations of the zodiac, and they may be right (for *texo* so used see *OLD* s.v. 1d). It is also possible that VF means a corselet made up in some way from twelve stars or constellations (as the Sun's crown consists of rays, and a rainbow forms his belt): for *texo* meaning 'construct elaborately' see *OLD* s.v. 3, and for the ablative of material cf. e.g. Virg. *Aen.* 5.589, 11.326 *bis denas Italo texamus robore navis*; the number twelve would match the rays in the diadem that is the emblem of the Sun at Virg. *Aen.* 12.162 f. *cui tempora circum/ aurati bis sex radii fulgentia cingunt* (cf. also Martianus Capella 2.188 (to the Sun) *solem te Latium vocitat, quod solus honore/ post patrem sis lucis apex, radiisque sacratum/ bis senis perhibent caput aurea lumina ferre,/ quod totidem menses, totidem quod conficis horas*). I myself would favour the latter explanation of VF's phrase, because this would make the corselet exceptional, in line with the rest of this passage, for impact *per se* and to diminish Amycus more. Whatever the exact sense (and VF may well have been deliberately ambiguous, to achieve an impressive and intriguing mysteriousness), such a *lorica* for the Sun appears here only in literature (see Korn for a possible parallel in art). The expression is also remarkable: there are no other instances of *bissenus* applied to *sidus* or of *sidere texo*.

94 **loricam induitur**: this is a Virgilian phrase, found (shortly after snorting horses are harnessed) also at the start of a line at *Aen.* 7.639 f. *clipeumque auroque trilicem/ loricam induitur* (picked up at Sil. It. 5.140 too). By way of variation VF has the very special *multifidum iubar* as the first object of his middle *induitur* (and, with the interpretation which I favour, a much more wondrous *lorica* as the second object).

94 f. **ligat . . ./. . . arcum**: the (singular) idea (found here only) is that a rainbow somehow acts as the Sun's belt. *Balteus* is the antecedent incorporated into the relative clause. *Nubila contra* means 'in front of/opposite the clouds' or 'against the clouds' (Korn cites Lucr. 6.524 ff. *hic ubi sol radiis tempestatem inter opacam/ adversa fulsit nimborum aspergine contra,/ tum color in nigris exsistit nubibus arci*; cf. also Virg. *Aen.* 5.88 f. *ceu nubibus arcus/ mille iacit varios adverso sole colores*). *Variat* refers to the different colours with which this rainbow-belt adorns its bow for humans (*mortalibus*), while *undantem*, which means 'running (with moisture)', alludes to the common idea of the rainbow absorbing moisture to feed the clouds (cf. Murgatroyd on Tibullus 1.4.41–44).

**96 eoi cornua montis**: *cornu* of a mountain peak was rare (*TLL* IV. 971.34 ff.), and there is no parallel for the phrases *cornu montis* and *eous mons*. With *eoi ... montis* VF seems to be aiming at mystery: it could be a singular for plural; and, if it is a genuine singular, we cannot tell which particular mountain is referred to here.

**97 candentibus undis** may be dative (cf. 2.76 of the sun *diem dispersit in undas*) or ablative absolute or (so Liberman) local ('from') ablative (cf. e.g. Stat. *Ach.* 2.2 *Oceano prolata dies*).

Of the two earlier analogies for this phrase cited by *TLL* III.235.5 ff. (Lucr. 2.767 *candenti marmore* and Catull. 64.14) I suspect that VF had the latter in mind here, as Catullus was there describing the sea during the first voyage of the Argo: *quae simul ac rostro ventosum proscidit aequor/ tortaque remigio spumis incanuit unda,/ emersere freti candenti e gurgite vultus/ aequoreae monstrum Nereides admirantes* (as well as working in an apposite reference VF would be adding the twists of the wind dropping and the Argonauts being the ones who look in 98, and perhaps the *monstrum* being not the Argo but Amycus, who appears almost immediately).

**98** This is the one line in the whole section that closely recalls AR (1.1359 f. ἀτὰρ οὐδ ' ἐπὶ τυτθὸν ἄητο/ ἠοῦς τελλομένης). Including that echo here at the very end underlines the earlier divergence from the Greek poet and ensures that we have him in our thoughts again (for purposes of comparison and contrast) when we move on to the Amycus episode at 99 ff.

**99–343** The Amycus episode. The Argo arrives at Bebrycia, a land whose gigantic king (Amycus) kills visitors by sacrificing them or beating them to death in a boxing bout. When he challenges the Argonauts to a match, Pollux volunteers to fight him and defeats him, ending his life in the process.

As for transition, 1.220 and 2.647 f. have already helped prepare the way for this episode, and Bebrycia is the next stop on the Argo's voyage (as in AR). In addition, there are verbal and thematic links—earth (100, 96); *numen* (101; cf. the sun god at 92 ff.); mountains (104, 96); *antra* (104, 92); and sea (105, 96). So too the similar endings of 98 and 99 (trisyllabic central verb followed by trisyllabic neuter noun and disyllabic noun) further draw the sections together. The start of this passage is also tied in with the last by means of contrast (which makes Amycus and his subjects

seem even worse): the gloomy and unattractive picture at 101 ff. of the king and his helpers (associated with darkness, spying from a mountain, preying on those in trouble at sea) picks up and stands in opposition to the joyous and attractive picture at 92 ff. of the helping Horae and Sol (given an aura of brilliance, rising above a mountain/mountains, bringing light to the sea).

Although he does have an eye to Theocritus' version of this fight at *Id.* 22.27 ff., VF's main model was AR 2.1–163. Amidst all the usual variation and innovation most noteworthy in general is the way in which our poet makes the episode much longer and more impressive (the added size is apt for a giant) and builds this victory up into a much greater feat for Pollux. In particular Amycus here is a truly epic opponent, so that the defeat of him is a remarkable achievement: from being a menacing thug in AR he becomes a terrifying monster of enormous size and strength, a creature of rage and savagery, similar to Polyphemus and Cacus (cf. Hershkowitz 82 ff.); and VF repeatedly applies to him nouns, adjectives and verbs that bring out his frenzy, violence and monstrosity.

This is a narrative which deftly manipulates readers, creating anticipation, tension, satisfaction etc., getting them involved with characters and events in the story, and entertaining and affecting them in various ways. It has broader relevance and reverberations as well. Amycus is barbaric, and his defeat at the hands of Pollux (like the defeat of Aeetes, which it foreshadows) represents the triumph of civilization over barbarism (cf. Zissos 69 ff., 149 ff., von Albrecht 1997 939 f.). It is also part of Jupiter's world plan to bring about Greek ascendancy (see 1.531 ff., and cf. Lüthje 152 f., Wacht and Korn 84 f.). Here the Argonauts first start to grow as heroes too: after showing fear and inertia at 1.626 ff., 2.356 ff. and 3.362 ff., now they cope with Amycus despite the absence of Hercules in this the first of their major exploits (cf. Shelton 183 f.). Amycus is also one of several tyrants in the poem, together with Pelias (1.23 ff.), Laomedon (2.550 ff.) and of course Aeetes, and the prominence given to the theme of tyranny may well have been intended as a covert way of raising thoughts about the imperial system, to give the *Argonautica* an extra layer (cf. McGuire 44 ff., 147 ff.).

The episode is efficiently constructed. There is a considered build up to the fight and a logical progress to and within that satisfying climax (cf. Kröner). There is also ring composition: see the n. on 339 f., and note also the echoes of Amycus' subjects running (315, 108), Amycus as *rex* (316, 101, 108), *haec sors* (317, 113), the earth of Bebrycia (320, 100),

a Sicilian mountain in a simile (322, 104), *arma* (of boxing gloves) and *caestus* (326, 332, 112 f.) and bulls (337, 341, 100).

**99–113** Amycus' actual entrance is held back for 100 lines, to increase its impact, and that process of retardation begins here, with a quite lengthy general introduction to the land, Amycus' people and his treatment of travellers. This introduction arouses anticipation because it presents the king as a dreadful and monstrous opponent (who from the start we really want to see defeated), with formidable helpers, while simultaneously prefiguring his downfall (see the notes on 104 ff., 109 ff., 111 and 113). Amycus' monstrosity is well brought out by extensive allusion to the Cyclopes (cf. Campanini 27 and Hershkowitz 81 f.) at 100 ff. (Bebrycia is a fertile, primitive and lawless land, like theirs at Hom. *Od.* 9.105 ff.), 104 ff. (the simile) and 109 ff. (like Polyphemus, the king is a savage son of Neptune who hurls things into the sea and kills travellers). All this Cyclopean material makes for a powerful and grim opening to the section, as does the stress on death at 106 ff. (which looks forward to the killing of Amycus).

Several obvious similarities show that these lines are based on the introduction at AR 1.1360–2.7; but VF goes far beyond his Greek model here. He expands some details. The brief and purely genealogical mention of Poseidon at AR 2.3 is developed into the memorable sketch of the savage offerings to Neptune at 109 ff. (and the god's emotional response to the Argonauts' arrival in the next section). So too with all the references to the Cyclopes VF is very probably transferring to his preamble and augmenting effectively (building character, mood etc.) brief allusions to Polyphemus later on in AR's account (esp. at 2.59, 79 and 143: see Knight 132 f. and Cuypers ad loc.). VF also tries to top AR, with his aperture (which is more bleak and bloody, and arouses anticipation more) and with his depiction of Amycus, making him here not just a villain but a real monster, not merely a boxer but a sadistic boxer (see 111n.) who also cruelly immolates, and not a solitary figure but one supported by sinister and awesome subjects. There are also brand new elements in all this—especially the information about the Bebrycians, a simile, the two classes of victims, the sacrifices, and the boxing with outstanding travellers.

**99 proxima . . . panduntur**: the adjective has an adverbial force, with the sense of 'next', or 'close by' (as at Virg. *Aen.* 7.10: see below); while the verb may mean 'are revealed to view' or 'spread out' (and perhaps has an

ominous undertone, as *pando* is also used of deploying troops: see *TLL* X,1.196.3 ff.).

This melodious and balanced Golden Line really outdoes the initial words in AR's account at 1.1360 ff. (οἳ δὲ χθονὸς εἰσανέχουσαν/ ἀκτὴν ἐκ κόλποιο μάλ᾽ εὐρεῖαν ἐσιδέσθαι/ φρασσάμενοι) and intimates from the start that VF will here be trying to cap his model and produce a more impressive narrative. This line of beauty plus menace (*Bebrycii*) ushers in the beautiful (100) but menacing land of Bebrycia.

Summers compares Virg. *Aen.* 7.10 *proxima Circaeae raduntur litora terrae*, and there are clearly close similarities in expression and arrangement of words. There the Trojans sailed by Circe's land without incident, hearing the growls of men who had been changed into animals by her, so VF may well be intimating that here too danger will be successfully surmounted without harm to the voyaging heroes (unlike others preceding them). On Valerius' combination of allusion to AR and Virgil cf. the remarks by Clare in Gale 125 ff.

In the opening lines of this section there are links and contrasts with the Argonauts' arrival at Cyzicus (see Lüthje 142 f.). These highlight the barbarism and inhospitality of Bebrycia in contradistinction to Cyzicus, and hint at upcoming combat here as there (and may be intended to mislead by suggesting a large-scale engagement like that in Cyzicus, i.e. a battle with Amycus' men after he is killed, as in AR 2.98 ff.; see further the note on 107 ff.).

**100 pingue solum**: the primary sense of *pinguis* here is 'fertile', but (cf. Campanini) for readers who bear in mind the frequent bloodshed and slaughter in Bebrycia there is the grisly secondary sense of 'greasy' (cf. Virg. *Aen.* 4.201 f. *pecudumque cruore/ pingue solum*, Stat. *Theb.* 4.444 *vivoque placent sola pinguia tabo*).

**duris ... tauris**: i.e. the land is suitable for raising cattle and/or ploughing (although the latter is less likely, as Hom. *Od.* 9.108 states that the Cyclopes did not engage in agriculture). *Duris* will mean that bulls grow robust there on the fine pasture and/or that the soil is so rich that to plough it the bulls have to be robust (cf. Murgatroyd on Tibullus 2.2.13–14). The expression seems pointed: the region is not hostile to bulls, but is hostile to human travellers; and, as *durus* often means 'harsh, pitiless', there may well be an implication that in such a land even the bulls are harsh (cf. Campanini).

**101 rex Amycus. regis**: the stark brevity, asyndeton, anaphora, alliteration, emphatic placement and enclosure of Amycus within forms of *rex* (picking up *regni* in 99) underscore Amycus' importance, power and (*OLD* s.v. *rex* 4b) despotism.

**regis … freti**: there is irony in *fatis*, as Amycus is in fact fated to die now (cf. 120 f.). Some think that *numine* alludes to Amycus' father Neptune (meaning 'divine power' or 'a deity'), while Caussin de Perceval and Campanini explain it as the divine power protecting the king (see *OLD* s.v. *numen*. 3b and cf. Tac. *Hist.* 2.33 *numen Othonis*). But the word has more pertinence and force if (reflecting the blasphemous viewpoint of Amycus (cf. 318 f.) and his subjects, and based on his divine parentage and godlike strength) it refers to the supposed 'divine power' or 'divinity' of the king, which is rendered especially negligible by the contrast with the Sun at 92 ff., and which is soon emphatically disproved by Pollux.

**102 non muris cinxere domos**: critics take this to mean that the Bebrycians had houses but did not have a wall around their settlement, and this would work as a sign of primitive barbarism (cf. 6.329 f., Cic. *Sest.* 91) and arrogance. But it would be even more barbaric and closer to the Cyclopes (Hom. *Od.* 9.113 f.) if the point is that they did not have homes with walls, but lived in crude shelters, caves etc. (for *cingo* of house-walls cf. Cic. *Rep.* 1.19 *quid fiat domi, quae non ea est quam parietes nostri cingunt sed mundus hic totus*, and *ambio* at Tac. *Ann.* 15.43).

**foedera legum**: this unique expression (perhaps a deliberate inversion of the common *foederis leges*) may denote legal agreements (between individuals and/or peoples) or the limiting provisions of laws (see *TLL* VI,1.1006.7 ff., *OLD* s.v. *foedus* 5, Mynors on Virg. *G.* 1.60).

**103 placidas … mentes**: possible senses for *iura* are 'the law', 'legal code(s)', 'laws' or 'principles of law'; while *teneo* may mean 'keep' (i.e. maintain in a given condition) or 'bind, have a coercive force on' (in which case *placidas* may be proleptic): see *OLD* s.v. *teneo* 20, 21. As Korn points out, the twofold expression of lack of respect for legality at 102 f. indicates total lawlessness.

**104 ff.**. This expansive simile fits with and forms part of VF's expansion of this whole episode as found in AR. Together with horror and pathos, there is neatness and economy. Imagery involving the sea is in general apt for the *Argonautica*, and here in particular one giant son of Neptune who has a large cave (cf. 177) and kills travellers is compared to another. The

simile is most informative about the characteristics of Amycus and his subjects and also hints at imminent events connected with them. Likening the king to Polyphemus (which makes him more terrible than AR's Amycus) implies that he is extraordinarily huge, powerful, monstrous and evil (savage, inhospitable, arrogant etc.). In addition it foreshadows Amycus' downfall at the hands of a smaller but cleverer opponent who lands in his area, attacks his face devastatingly and defeats him (and it may also, teasingly, be intended to raise the possibility that, like Polyphemus, VF's Amycus will not actually be killed by Pollux, as he is not in an alternative tradition, represented by Theoc. *Id.* 22). The comparison of Amycus' helpers to Cyclopes (which makes them more formidable than the subjects in AR, almost on a par with their king) imputes the same kind of strength and failings to them. It also prefigures covertly their failure to intervene when Amycus is worsted and killed (just as the other Cyclopes do not in fact aid Polyphemus when he is blinded in Homer *Od.* 9).

This picture of the Cyclopes fetching victims for Polyphemus is unique and arresting (the novelty here complements the innovation generally in this Amycus episode). They may be doing this because he is (like Amycus) some sort of king to them (reflecting his prominence in the *Odyssey*) or because he has been blinded (which would parallel Amycus' mental blindness in challenging the Argonauts). At any rate VF seems to be combining allusion (with twists) to both Homer and Virgil: *Od.* 9.399 ff., where his companions come to help Polyphemus but in the end do not because of Odysseus' trick over his name, is here picked up and taken one stage further with the Cyclopes actually helping him; and the final picture at *Aen.* 3.675 ff. of the monsters glaring impotently from the land at the escaping Trojans is here given a new spin with the Cyclopes successfully capturing seafarers.

**104** There is solemnity here. The rhythm is largely spondaic. *Aetnaeis … antris* is a Virgilian phrase (*Aen.* 8.419 *antra Aetnaea tonant*, also with allusion to the Cyclopes), later picked up by Sen. *Phaed.* 102 f. and Sil. It. 14.527. Cyclopes living in caves (cf. e.g. Hom. *Od.* 9.114, Virg. *Aen.* 3.617) and connected with Etna (cf. e.g. Virg. *Aen.* 3.571) are part of the epic tradition. There is also elevation (and stress) in *rabidi Cyclopes*, as the adjective is applied here only to *Cyclopes* (cf. *rabidis … monstris* of Cyclopes and others at Stat. *Theb.* 1.459). The epithet makes Amycus' subjects seem even more frightful and (like the other adjectives at 105–107) adds to the overall grimness and savagery of this simile.

In the word order the *rabidi Cyclopes* are inside the *Aetnaeis antris*.

**105 nocte sub hiberna**: 'during a stormy night'. The specification of the time as night adds an ominous darkness to the picture and heightens sympathy for the victims (even more confused and helpless at night) and antipathy towards the preying Cyclopes (and Amycus' subjects).

**servant freta**: they are probably keeping under observation 'the sea' rather than 'the straits' of Messina (as exceptionally good eyesight would be needed to spot ships there from Etna at night).

**saevis**: for *saevus* = 'violent' see *OLD* s.v. 5.

The sigmatism suggests to me the sound of the stormy sea.

**106 f. pabula .../... dapes**: VF seems to be echoing and ringing the changes on two Ovidian phrases here (and exploiting their gloomy associations). *Pabula dira* is found at *Her.* 6.84 (of Medea's 'dreadful herbs') *diraque cantata pabula falce metit* (elsewhere the expression occurs only at Stat. *Theb.* 12.566). *Miseras dapes* is unique (and so emphatic), but (as Korn suggests) may well look to the cannibalistic *diras dapes* at *Met.* 6.663 ff. (of Tereus after discovering that he has eaten Itys) *et modo, si posset, reserato pectore diras/ egerere inde dapes semesaque viscera gestit,/ flet modo seque vocat bustum miserabile nati* (*miseras* could have been suggested by *miserabile* in 665). If VF does have Ovid in mind here, he combines the two phrases to produce a fulness and a chiasmus that highlight the awful cannibalism. He also highlights the awful cannibal, by means of the apostrophe (a common epic device: see Korn), and in the word order of 107 he expressively interweaves Polyphemus with *miseras ... dapes* (cf. the juxtaposition *tibi pabula* in 106).

*Miseras* means primarily 'contemptible' (on a par with *diras*), but quite possibly has the secondary sense of 'to be pitied' (of the people eaten).

**107 ff.**. These lines appear to be part of a red herring (see 99n.). By building up Amycus' subjects as completely lawless characters at 102 f. (just the types who would not accept that their king was beaten fair and square, and who would not respect the contest rules implied at 210 ff.), and then by making them appear eager and devoted helpers to Amycus here (*undique*, *omnes* and the frequentative *cursant*), VF inclines us to expect that the Bebrycians will attack the Argonauts after their king is defeated (as at AR 2.98 ff.), but in fact at 4.315 f. they just scatter, showing no love for him. So, contrary to our initial impression, their industry here must be due to intimidation (cf. 200 f.) rather than loyalty and affection.

**108 corpora**: although *corpus* can denote a person (*OLD* s.v. 9), the choice of the word here (rather than, say, *viros*) intimates that the victims are just 'bodies' for slaughter, rather than human beings, and already 'corpses' (so Korn and Campanini).

There seems to be a harshness in the clattering consonants at 108 f.

**109 ff.**. The human sacrifice by Amycus does not appear in AR (or in any other version of the story), but it looks like a development of AR 2.91 βουτύπος οἷα, where the king bringing down his fist in the boxing match is likened to a man sacrificing an ox. VF really utilizes the detail, expanding it into a ghastly and eye-catching vignette, thereby telling us much about Amycus' character, and pointedly substituting men for animals as the victims. The comparison in AR 2.91 occurred shortly before the king was beaten, so again that defeat is prefigured here.

**109 trux ipse**: Amycus sacrificed the victims personally (no doubt because he took a cruel pleasure in the act); in addition, *ipse* here may well embrace the sense 'the master' (*TLL* VII,2.343.12 ff.), reinforcing Amycus' despotism, and imply that Neptune too (like his sons: see Korn) was savage (as he is at Hom. *Od.* 1.19 ff., etc., Ovid *Tr.* 1.2.9 *saepe ferox cautum petiit Neptunus Ulixen*), thereby adding to the general bleakness.

**110 sacrifici … supra**: i.e. on the edge of (*OLD* s.v. *pro* 1b; 'in front of' is less dramatic) the crag of a cliff/ridge where sacrifices were performed on a promontory running far out to sea. The *iunctura sacrificum iugum* is unique and so draws the attention, and there is an apt hardness in the stress on rock in *rupe iugi*.

**111 torquet agens**: the words (and the horrific picture they conjure up of pushed and spinning bodies) are emphasized by the run-over and by their placement (start of the line and end of the sentence).

Scholars are right in seeing Virgilian influence here, as this collocation occurs elsewhere in Latin (also at the start of a line) only at Virg. *Aen.* 1.117 (of the sea sinking one of Aeneas' ships, as a son of Neptune here sinks humans in the sea), and there is mention of *aequor* and reference to a man being whirled into the waves in the general context at *Aen.* 1.114 ff.: *ipsius ante oculos ingens a vertice pontus/ in puppim ferit: excutitur pronusque magister/ volvitur in caput, ast illam ter fluctus ibidem/ torquet agens circum et rapidus vorat aequore vertex*. This is a densely suggestive echo, implying that Amycus is a force like that stormy

*fluctus* (huge, frenzied, inhuman, terrifying, irresistible, destructive etc.), but also will be stilled quite soon by a superior force (by Pollux, as the sea is stilled by Neptune at *Aen.* 1.142 ff.), bringing about an end to all the danger.

**forma ... praestantior**: Amycus' sadism is brought out here. VF may mean men of exceptional handsomeness (so Amycus can spoil their good looks: cf. the taunt to Pollux at 240 ff.) and/or those of superior physique (who would give him more of a bout and so more sport: cf. his challenge to the best of the Argonauts at AR 2.15 f.).

**112 tum ... iubet**: *tum* means 'in that case' (cf. e.g. *OLD* s.v. 5b), and *legere arma* refers to the choice of boxing gloves, as at 250 f. (*arma* is so used at Virg. *Aen.* 5.410, 425 *et paribus palmas amborum innexuit armis* etc.). On ancient boxing gloves see Williams on Virg. *Aen.* 5.364 and Poliakoff 68 ff. In connection with the gloves used in the bout with Amycus, at line 250 there is reference only to leather strips and no mention of metal attachments (although lead weights do figure in Pollux's gloves at 1.420 f.).

**113 haec ... leti**: i.e. death at the hands of Amycus is distressing (*miser*) in either case, but this is the most advantageous (*OLD* s.v. *aequus* 7b) type/doom/allocation of death (*OLD* s.v. *sors* 9, 8, 4), because one dies quickly and in combat like a hero rather than drowning slowly and painfully as a victim in an obscene sacrifice (cf. Aeneas' preference for a death while fighting rather than by drowning at *Aen.* 1.94 ff.). So the transmitted text makes good sense (cf. also Strand 96 and Korn on analogies for *miseri leti*) and there is no need for Burman's emendation *miseris*. In addition, there is clever play: *aequissima* with the sense of 'most just' foreshadows Amycus' own death while boxing (cf. *meritae ... poenae* in 259).

**114–132** As far as we can tell, this introduction of Neptune is a brand new addition to the Amycus story, and it is one which takes the epic off in an unexpected direction. (At this stage in AR (2.8 ff.) Amycus turns up and addresses the Argonauts aggressively, refusing to allow them to depart until their best man boxes with him, whereas neatly in VF Amycus' father turns up and addresses Amycus himself (and others) in a defeated spirit, telling him not to box with the best, and then departing.) Here for the first time in surviving versions the narrative is taken on to the (more imposing) divine plane and given quite a different slant—the

father's viewpoint (which is biased and unfavourable to the Argonauts). Also apparently novel is the strong sense of inevitability, created by extensive foreshadowing in this passage by way of reinforcement to that in the last section (Amycus' imminent end is clearly indicated at 115 f., 120 ff. and 131 f.; Neptune's inefficacy here and defeat by Jupiter at 126 f. looks forward to his son's inefficacy and defeat by a son of Jupiter; and the bloody tide that the sea god sends in 132 prefigures the blood shed by Amycus at 308 f. and 330 f.). After the depiction of Amycus' savagery in the previous lines readers should be glad to see here that he is patently doomed (and the next section should make them even happier at the prospect of his demise), so that VF builds more eagerness for and anticipation of the monster's death than AR did, getting us more involved.

The marine deity's appearance initially arouses some tension too (will he actually intervene, e.g. with a storm?), until 125 ff. In fact this is a severely diminished Neptune, as is shown by examination of the various (connected) traditions which VF is simultaneously building on in this densely allusive segment. Instead of the Homeric Poseidon who, despite Zeus and the other gods, furiously and vengefully pursued the hero who (merely) blinded his son, we find here a sea god who rather tamely bows to Jupiter's greater power, abandons his offspring to death and has no thoughts of revenge. In particular there seems to be inversion of *Od.* 5.282 ff., where Poseidon sees a craft with his son's enemy aboard nearing land, comes out with a very angry short speech, in which he refuses to accept the will of the gods (that Odysseus should get home now) and announces that he will cause the enemy great trouble, and then actually does something substantial, rousing the winds to produce a storm that shatters the raft and nearly kills Odysseus (contrast VF 4.128 ff.). At the same time our poet also has an eye to Virgil's Neptune. The mention of sea, *Neptunus*, *sensit* and *prospexit* at 114 f. and the brief monologue by the god at 118 ff. recall *Aen.* 1.124 ff. *interea magno misceri murmure pontum/ emissamque hiemem sensit Neptunus et imis/ stagna refusa vadis, graviter commotus; et alto/ prospiciens, summa placidum caput extulit unda* etc. In Virgil Neptune is enraged and commanding, and successfully deals with the winds that caused the storm; in VF he is gloomy and querulous, and just complains ineffectually. In the *Aeneid* the sea god cows the winds and scorns Aeolus because of his superior status; in the *Argonautica* he himself yields, to Jupiter's superior strength. In Virgil he gets the winds to depart and stays to calm the sea and thus saves the Trojans; here he departs himself, merely sends the *sanguineus aestus* and

does not save his own son. VF's Neptune is also a sort of 'soft' Juno, who in the *Aeneid* resolutely opposes Jupiter's will, engineers obstacles for her (Trojan) enemies, and does not give in and become resigned until the very end of the epic. At *Aen.* 1.34 ff. Juno too speaks (almost exactly the same number of lines as Neptune here) as she sees enemy ships, recalling resentfully the former murderous action of a goddess acting with Jupiter's support (cf. VF 4.121 ff.) and coming out with several phrases echoed by VF (on which see Eigler 67, Campanini 43, 52, 54). By way of contrast to our sea god, Juno there is furious, refuses to give up and bow to *fata*, intimates that she will divert the enemy's ships and when she leaves really does something (bringing about the major storm by means of the winds: contrast VF 4.128 f.). There is allusion to Juno at *Aen.* 7.286 ff. as well: for similarities in the diction and format of Juno's monologue there see Campanini 42 f., 47, 49, 52, 53, 54; and note also that there too Juno speaks after seeing (*prospexit*, 289; cf. VF 4.115) ships landed and Aeneas happy (*laetum*, 288; cf. VF 4.116), recalls resentfully Jupiter unfairly supporting Diana (305 ff.; cf. VF 4.121 ff.) and admits that she could not keep the Trojans from Latium (313; cf. VF 4.128 f.). Again there is effective antithesis: Juno cuts a much more awesome figure, produces a longer and more fiery speech and announces that she *will* cause delays; instead of then going off and doing nothing she goes off and summons the dread Allecto as her Helper, and whereas Neptune allows a combat and death to take place contrary to his wishes, Juno brings about combat and death in accordance with her wishes.

This picture of a diminished Neptune is not without its sad side. The same is true of his very emotional response to the situation (grief, resentment, embarrassment, envy, grudging resignation etc.: on the feelings cf. Eigler 64 ff.) and the ultimate futility of his speech. Remarkably, now for the first time we can even see some poignancy in the death of the monstrous Amycus, at this stage in the narrative. However, the diminution of the sea god is also intellectually stimulating and entertaining, and the essential pointlessness of his remarks means that there is an element of the absurd to them. So too his partiality is rather amusing, and there are various individual instances of levity beneath the surface (see the notes below). Comedy in this connection is very unusual (Epicharmus' satyr play *Amycus* will have been funny) and makes for a piquant combination. Such humour and pathos are positioned early in the episode to highlight these novel additions to AR and to smooth the way for more of the same later on.

**114 devectam … puppem**: *deveho* is used in particular of conveying from deep water (cf. *mediis …/… fluctibus* in 82 f.) to land (*TLL* V,1.848.15 ff.). *Gurgite*, which can denote sea in general or specifically deep sea (*TLL* VI,1.2361.61 ff.), may be local ('from') ablative or ablative of instrument or route; most take it with *devectam*, but Spaltenstein connects it with *sensit*.

This rather matter-of-fact line is enlivened by the juxtapositions *Neptunus gurgite* and *gurgite puppem*. The heavily spondaic nature of 114–117 makes for solemnity and sadness.

**115 extremum … prospexit**: the last look is a pathetic and realistic touch. Neptune will soon have no reason and no desire at all to look at the shores/land which will no longer be ruled by his son and be the scene of his triumphs, but which will be the place where Amycus died and Neptune did not intervene (cf. Campanini).

**116 laetos … campos**: the (rare: see Korn) expression is striking, suggestive and not without dark wit. The primary sense of *laetos* is 'joyful', and there is rather grisly personification here, with the land itself represented as sadistic. With apt connotations of death and the Underworld, the phrase combines (with twists) the *lugentes campi* of Virg. *Aen.* 6.441 (a region for those who died of love, rather than hate, as here) and the *laeti loci/ laeta arva* of Virgil's Elysium at *Aen.* 6.638 and 744 (a place for great heroes and the good and the pious, unlike Amycus, where they engage in combat that is harmless: see 6.642 ff.). In particular *quondam laetos* intimates that these *campi* will shortly become *lugentes* (because of the demise of Amycus!), and the reference to Neptune's grief in 117 immediately reinforces that notion. In addition, *laetos* has the (grim) supplementary senses of 'fertile' (see 100n. and cf. 214 f.) and 'pleasing' (to Neptune): see *TLL* VII,2.883.79 ff., 887.46 ff.

*Domini* means 'owner' and/or 'ruler'.

**117** The hexameter is clearly based on Virg. *Aen.* 5.780 *adloquitur talisque effundit pectore questus* (as Stroh 74 and others point out). VF deftly turns his model (Virgil's verse refers to Venus deeply concerned for her son's safety and talking to Neptune about that), stresses Neptune's grief more (with *ingemit* and *questus* framing the line in emphatic positions) and enlivens by means of novelty and neatness of expression (*evolvere questus* occurs here only; and the verb is happily applied to Neptune, as it is quite often used of water: see *TLL* V,2.1067.24 ff.). In addition, in the *Aeneid*

the sea deity was appealed to for help and offered it, recalling how he had helped Venus' son in the past (which highlights his impotence in connection with his own offspring here), and Venus proceeded at once to mention Juno's great rage and implacable opposition to Jupiter (in contrast to Neptune here).

**118 f.**. For Melie as the name of the mother of Amycus by Neptune cf. Hygin. *fab.* 17 and Serv. ad *Aen.* 5.373. She is described as a nymph elsewhere, and comes specifically from Bithynia at Ovid *Am.* 3.6.25 f. *Inachos in Melie Bithynide pallidus isse/ dicitur* (and presumably Apollod. 1.9.20). At 2.2 ff. AR says of Amycus ὅν ποτε νύμφη/ τίκτε Ποσειδάωνι Γενεθλίῳ εὐνηθεῖσα/ Βιθυνὶς Μελίη, which is ambiguous (see Cuypers ad loc.).

It is not clear whether Neptune means that there was an actual rivalry between him and Jupiter over Melie (cf. Campanini) or Jupiter (not involved with her) is just cited as someone who would have made a more advantageous partner for her (for *misceor* + dat. = 'have intercourse with' see *TLL* VIII.1087.43 ff.). In either case the primary sense of Neptune's *infelix* is 'unfortunate' (because the more powerful Jupiter would have protected a son fathered on her by him), but also possible is 'unhappy' (because her son Amycus will soon die). I see mournfulness and forcefulness in the initial spondees and placement of *infelix* (an apt opening word for this speech) in 118 and in the alliteration in 118 and 119. There seems to be a similar effect in the alliteration and assonance at 124 f. and 128 f.

On a less serious level VF leaves us to reflect that Melie might well be considered *infelix* to have been raped at all (especially deep under water), and that Neptune is not allowing for Juno's notorious vindictiveness towards Jupiter's conquests.

**120 usque adeone**: 'to such an extent?' (*OLD* s.v. *usque* 7b).

**prolem**: this word brings out the sense of loss, as it was archaic and later had a weighty tone (see Norden on Virg. *Aen.* 6.784; Cicero at *De Or.* 3.153 includes it among words which are *prisca ac vetusta et ab usu quotidiani sermonis intermissa* and *quibus loco positis grandior atque antiquior oratio saepe videri solet*).

**121 tristia fata**: here too there is gravity in the language. At this stage we find *triste fatum/ tristia fata* (denoting death or an otherwise unpleasant fate) commonly used in epic and in solemn contexts in non-epic verse (see Korn for references). Various sons of Neptune did suffer *tristia fata*;

but then again they were famous for being savages and often brought trouble on themselves by their cruel actions (cf. Gellius 15.21 of the poets *ferocissimos et inmanes et alienos ab omni humanitate, tamquam e mari genitos, Neptuni filios dixerunt, Cyclopa et Cercyona et Scirona et Laestrygonas*), something which the fond father conveniently ignores here. In addition, in this instance Amycus is simply experiencing the very same *triste fatum* that he himself inflicted on many others (poor, inferior victims).

**sic ... sensi**: *olim* may have the sense of 'previously' or (more likely, because more querulous) 'in the distant past'; while 'determinedly proceeding like this' (*pergere*: see *TLL* X,1.1432.71 ff.) means encompassing a *triste fatum* for a son of Neptune (Orion).

**122 f.**. There were various versions of the death of Orion (fathered by Neptune here, as at Hesiod frag. 148a M–W etc.), and we cannot be sure which one VF has in mind. At Homer *Od.* 5.118 ff. Calypso complains that the gods resent goddesses having affairs openly with mortals and when Dawn began one with Orion the gods were outraged and Artemis shot and killed him. Allusion to this story by VF would explain *iniustae* in 122 and *infelix* in 123 and would also justify in part *sic ... sensi* in 121 (only in part, because other gods were outraged too). Elsewhere Artemis executes Orion because he challenged her to a discus competition or because he raped a Hyperborean girl called Opis (Apollod. 1.4.5) or she kills him by mistake when tricked into doing so by Apollo (Hygin. *Astr.* 2.34). In another account she shoots him dead when he tries to rape the goddess herself (cf. e.g. Hygin. loc. cit., Hor. *C.* 3.4.70 ff. *integrae/ temptator Orion Dianae/ virginea domitus sagitta*). It is particularly tempting to see reference to that form of death here, as it fits better with the clever humour and Neptune's bias and lack of perspective. With such a reference Jupiter can hardly be held responsible for what happened to Orion, and outrageously the sea god calls the rapist *infelix* (picking up *infelix* in 118 pathetically!) and the victim *iniusta* (which brings out how unjust Neptune's own complaint is!). In addition, with *virginis* the god highlights the virginity which was under threat (exonerating Diana in fact); his *armis* recalls *arma* in 112 (apparently he sees it as acceptable for his own son Amycus to resort to *arma* and kill harmless travellers but unacceptable for Diana to resort to *arma* and remove a dangerous assailant); and his *infelix* calls to mind *miseri* in 113 (he seems to be perfectly prepared to put up with a *miserum letum* for Amycus' innocent victims but complains about the rapist Orion being *infelix*).

**mihi**: ethic dative or dative of disadvantage.

**chaos implet Orion**: most authors depicted Orion as made into a constellation after his death (cf. 2.62 f.), but he also ends up in the Underworld (*chaos*) at Homer *Od.* 11.572 ff. Presumably Neptune describes Orion as filling the Underworld because he was a giant (cf. e.g. Virg. *Aen.* 10.763 ff. *quam magnus Orion,/ cum pedes incedit medii per maxima Nerei/ stagna viam scindens, umero supereminet undas,/ aut summis referens annosam montibus ornum,/ ingrediturque solo et caput inter nubila condit*), and the god is just lamenting the loss of his big son. But beneath the surface VF is being facetious again. Neptune's exaggeration produces a fantastic image: even a giant could hardly fill *chaos*, which was traditionally huge (cf. 1.831, 5.95, 7.402, Ovid *Met.* 10.30 etc.). Also *chaos implet* is a playful reversal of *inane chaos* (as found at Ovid *F.* 4.600, Sen. *Thy.* 1009, Lucan 9.101, Stat. *Theb.* 8.100).

**124 f. nec ... det fiducia .../... animos**: VF's expression recalls Virg. *Aen.* 9.142 ff., where just after the marine portent (cf. 132 here) of the Trojans' burning ships being turned into sea nymphs Turnus speaks slightingly of the enemy *quibus haec medii fiducia valli/ fossarumque morae, leti discrimina parva,/ dant animos* (*Aen.* 9.143 is also called to mind by VF's 129 f., and Turnus goes on to mention Neptune in his very next line). Entertainingly enough, at that point Turnus was actually showing confidence, courage and pride (quite contrary to Neptune's injunction here). In addition, Turnus of course went on to face in single combat and be killed by a hero who came across the sea (with other warriors), so that wittily the echo here of words spoken by such a character foreshadows Amycus' fight with and death at the hands of a similar hero (even as Neptune urges him not to engage with Pollux), intimating the futility of the god's words and undercutting the thrust of his speech. This is the first in a nexus of Virgilian reminiscences which have this same effect of prefiguring and undermining (see the notes on 126 f., 126 and 129 f.).

**virtus**: here speaks the fond father again. Whether *virtus* means 'valour', 'excellence' (of character or mind) or 'virtue', it is grotesque to apply it to this savage and massively powerful giant who (aided by henchmen) beats much weaker travellers to death in totally unfair fights or just murders them out of hand.

**animos**: 'courage' and/or 'pride'.

**opibusque ... paternis**: whether the reference is to Neptune's 'power', 'resources' or 'assistance', there is a touch of wry humour as the god is here so conspicuously powerless, lacking in resources and unhelpful.

The wide separation of *nate* and *paternis* in 125 is expressive (cf. *natumque* and *pater* at 131 f.).

**126 f. iamiam . . . /vincunt fata Iovis**: again Virgilian allusion anticipates combat and death and deflates Neptune's argument against engagement even as he makes it. These words recall *Aen.* 12.676 *iam iam fata, soror, superant*, addressed to a divinity by Turnus, making his irrevocable decision to duel with Aeneas and die (678 f.). At the same time *fata Iovis* is found elsewhere only at *Aen.* 4.614 *sic fata Iovis poscunt*, spoken by Dido, who immediately goes on to wish fighting and destruction on Aeneas and his people and his descendants (not long before she kills herself). Turnus and Dido are (like Amycus) characters who threaten a mission, raging and causing problems for a while, but finally disposed of by death.

**126 aliae vires**: *alius* means 'of a different order', i.e. superior (*TLL* I.1646.44 ff.). Amusingly, Neptune is unhappy about Jupiter with his greater might protecting his progeny, but does not seem to be at all bothered by Amycus' use of his superior strength to murder innocuous wayfarers; and one suspects strongly that if Neptune was the one with *aliae vires*, he would now be safeguarding his own son. This rivalry between Neptune and Jupiter may look to Homer *Il.* 15.158 ff.

Here VF is picking up Virg. *Aen.* 5.466 *non viris alias conversaque numina sentis?* (as Korn suggests): apart from the extensive similarities in context (see below), *aliae vires* is found elsewhere only at Stat. *Theb.* 8.373 (with the same sense but a completely different reference) and at Manil. 4.311 and Ovid *Met.* 15.335 (with a dissimilar meaning). There is more foreshadowing, as in Virgil the words are spoken to a boxer (Dares), who after early success has been beaten severely by a hail of blows (cf. VF 4.306 ff.) and who loses the match to an opponent with a god's greater power on his side. There is also irony, as Aeneas (unlike Neptune) said this as he actually ended the bout and rescued from death the addressee, persuading him to yield to a god (5.467).

**maioraque sanguine nostro**: most probably this means 'more powerful than my might' (*OLD* s.v. *sanguis* 5).

**127 vincunt fata Iovis**: 'the will of Jupiter prevails'. There is emphasis and solemnity in the block spondee and in the expression: *fata/fatum* as the subject of *vinco* occurs here only; and *fata Iovis* is Virgilian (for the phrase see Pease and Austin on *Aen.* 4.614). So too Jupiter's superiority is mentioned a full three times at 126 f. It looks as if Neptune is trying to

justify his rather tame inaction. His submission here to Jupiter may look to Hom. *Il.* 15.184–211.

**potior ... est**: Neptune means that Jupiter is a more powerful defender of his offspring, but his words are open to the unfortunate (and perhaps not entirely unjustified!) interpretation that Jupiter loves and cares for his sons more (for *potior* = 'stronger' cf. Plaut. *Rud.* 618 f. *ne impiorum potior sit pollentia/ quam innocentum* and see *OLD* s.v. 2b; for *potior* = 'of higher priority' cf. Tac. *Ann.* 12.47 *illi cupido regni fratre et filia potior* and see *OLD* s.v. 4).

**128 tumidis ... ventis**: i.e. to divert/rout by rousing the winds to cause a storm, as Poseidon does at Homer *Od.* 5.292 f. πάσας δ ᾽ ὀρόθυνεν ἀέλλας/ παντοίων ἀνέμων. The adjective means 'causing (the sea) to swell' (cf. Bömer on Ovid *Met.* 2.602) and/or 'furious' (cf. *OLD* s.v. 5).

**129 tenuive ratem**: he has not detained the ship, by sending adverse winds, holding it fast (cf. the contact at AR 2.598 f.), turning it to stone (as at Hom. *Od.* 13.163 f.) etc.

**129 f. nec .../... tuae**: it is tempting to see more Virgilian allusion here (along with Korn and Campanini). Although *mora morti(s)* does occur elsewhere (e.g. at Hor. *C.* 2.14.2 ff., Ovid *Her.* 10.82), VF may well have had in mind Virg. *Aen.* 12.74 *neque enim Turno mora libera mortis*, as this would fit with and reinforce the earlier references to Turnus, and there are similarities of context (in Virgil too there is negation of delay of death in connection with an epic single combat). Those words were spoken by Turnus as he ignored the pleas of Latinus and Amata not to fight Aeneas and sent a herald to challenge the Trojan, so there would be an intimation in VF that similarly in spite of Neptune's speech Amycus will challenge the greater hero (and be killed by him). There seems also to be a pointed reminiscence of Virg. *Ecl.* 3.52 *in me mora non erit ulla* (spoken by Damoetas, accepting a challenge to a contest).

**130 hinc**: i.e. on my part (and perhaps also 'from now on', as Langen suggests).

**reges preme, dure, secundos**: this is the reading of all the mss. except for C's senseless *reges doliture secundos*. Various conjectures have been made, unnecessarily. After the immediately preceding *tuae* one naturally takes the addressee here to be still Amycus. *Dure* will not have a negative tone: it may mean 'hard' (VF's Neptune might well admire this quality

in his son) and/or 'hardy'. Possible senses for *preme* are 'attack', 'afflict' and 'overpower' (*OLD* s.v. 7, 8, 16b). *Reges* will cover kings, chieftains and noble heroes such as the Argonauts (cf. 212, 543, 6.577, 8.205), while *secundos* will mean 'inferior' (*OLD* s.v. 11). Essentially Neptune is saying that from now on Amycus should not take on a hero of the first rank (like Pollux) but restrict himself to lesser ones (his inferiors). The progression of thought will be as follows: as Jupiter is stronger, Neptune has not kept the Argo from arriving and will not himself do anything to prevent Amycus' death now; preventing that is up to Amycus, so he should not match himself with a top-rate hero (this ties in with and reinforces 124 ff.). Of course, Neptune does not (as some have imagined) actually say all this to Amycus in person (nor did he speak directly to Melie and Jupiter earlier); this is just a disturbed father voicing his feelings and thoughts out loud (with an imaginary address to his son), even though he knows that this is pointless (hence 131 f.). There is also grim irony here, as Amycus himself will be *pressus* shortly (cf. esp. 305) and shown to be a *rex secundus* (and, in line with Neptune's words here not affecting Amycus, *durus* can also mean 'stubborn' and 'obtuse': see *OLD* s.v. 4a and 4b).

Several scholars (see Korn and Campanini ad loc., Liberman p. 258 n. 15) have favoured a different interpretation, claiming that here Neptune apostrophizes Jupiter (*dure*) and tells him to persecute gods (*reges*) of a lesser rank instead of Neptune (placing himself on a par with his brother Jupiter). However, the change of address would be very abrupt; it seems rather odd for Neptune to revert to Jupiter now (with such a brief remark too) rather than saying something like this after 121–123; it is not easy to see allusion to Jupiter in the bald *dure* (in contrast to the crystal clear *Melie, Iuppiter* and *nate* above); if VF wanted to refer to gods here, *divos* (instead of *reges*) would have been immediately intelligible (and facilitated vehement alliteration); clarity would also suffer from the fact that Neptune was inferior to omnipotent Jupiter and so could be regarded as a divine *rex secundus* himself (cf. Ovid *Met.* 4.532 f. *o numen aquarum,/ proxima cui caelo cessit, Neptune, potestas*); nor is an imaginary apostrophe to Jupiter any less pointless than one to Amycus (cf. 131 f.).

**131 f.**. It is clear from his speech that Neptune thinks that Jupiter is just using his superior might to save his son Pollux and resents such unfair championing by Jupiter of his own offspring at the expense of Neptune's progeny, whom Jupiter persecutes. Neptune's view is unreasonable. At

1.531 ff. Jupiter revealed that everything to do with the Argo's mission had long ago been fated as part of his world-plan irrespective of divine family ties (and the sea god might have remembered that, as he was present (1.501) at that speech!); and at 6.621 ff. Jupiter refrains from rescuing his own son Colaxes from death because that would amount to favouritism and be resented by the gods (cf. Lüthje 144, Adamietz 56 and Campanini 41 f.). VF underlines here how unreasonable Neptune's view is in a subtle and diverting way. Straight after his complaint, and while grieving over his own offspring's imminent end, the resentful god is depicted as causing a bloody tide which (as various scholars have remarked) clearly recalls the bloody rain-drops sent down by Zeus at Hom. *Il.* 16.459 f. as he resignedly lets his son Sarpedon be killed in combat with a hero who came across the sea. I would suggest that *abstulit inde oculos* reinforces that. Similar phrases are found elsewhere (see Korn), and Zeus does also avert his eyes at Hom. *Il.* 13.3, but VF probably had in mind Virg. *Aen.* 10.473 (in a passage based on Hom. *Il.* 16.431 ff.: see Harrison on *Aen.* 10.464 ff.) *sic ait atque oculos Rutulorum reicit arvis*, where (after a short speech in which he talks of the demise of his Sarpedon at Troy) Jupiter turns his eyes away in sorrow at the coming death of a beloved hero (Pallas) which he is allowing to happen.

These lines recall the start of the section, with some pointed turns: *abstulit inde oculos* contrasts with *prospexit* (115), as does *tristia . . . /proelia* with *laetos domini certamine campos* (116), and *sanguineo . . . aestu* with the normal (unbloodied) *gurgite* in 114.

**tristia**: the adjective embraces 'bitter' and 'unhappy in outcome' (see *OLD* s.v. 2, 5) and also has associations with the Underworld (cf. Virg. *Aen.* 4.243 *sub Tartara tristia*, 6.315 of Charon *navita sed tristis*, 438, Hor. *C.* 3.4.46, Sen. *Med.* 11, Juv. 13.49).

**sanguineo . . . aestu**: the phrase is unique and so highlights the vivid and ominous foreshadowing of Amycus' death that ends this section. The noun, of course, denotes the tide; but it just might hint at rage, anxiety and perplexity (see *OLD* s.v. 5b, 9b, 9c) on the part of Neptune, especially as he is himself the sea.

**133–198** Reconnaissance turns up a young man (Dymas) mourning his friend Otreus, who had been killed there boxing with Amycus, and Dymas vainly urges the Argonauts to flee, telling them about the monster's slaughter of visitors and showing them his cave with the remains of victims in front of it. This is an entirely new segment in the story, and to intrigue and tease us VF holds back (until 161 ff. and 187) the name

and identity of Dymas and his friend and the circumstances of the latter's death, and he never does explain why Dymas is still in Bebrycia (is he a prisoner or overwhelmed by grief or what?). This section is variously functional. It continues the retardation of Amycus' entrance, the novel combination of pathos and humour, and the involvement of readers (esp. at 161 ff. and 177 ff.), so that we really want to see the king punished. Acting as an immediate and powerful corrective to Neptune's sympathy (114 ff.), it reinforces the sketch of Amycus' cruelty at 109 ff. and provides much more graphic evidence of that via the emotional account of a specific murder (of Otreus) and the lurid description of the monster's cave. This passage enhances extensively Amycus' status as a dread opponent as well (furthering expectation of a major combat): see 140 f., 145 ff., 161 ff., 177 ff., 187 ff., and note that whereas at AR 2.7 he has merely killed many neighbours, here in addition to various murders he butchers Otreus easily and brutally, and has a sinister cavern, and (181 ff.) mutilates the dead. This section also brings the Argonauts to the fore for the first time in this episode, building them up as heroes. They shine by contrast to the cowed Dymas, are totally unperturbed by his alarmist speeches, and are only temporarily dismayed by the awful cave. Unlike their counterparts in AR, who are just suddenly confronted by Amycus challenging them, here the Argonauts find out in advance what a formidable monster he is but still stay and are eager to fight him. Pollux in particular is given prominence, aptly enough, at 109 ff. He alone is named, speaks out and is unafraid, and he gives the lead to the rest of the group. And in his brisk speech he comes across as admirably brave, totally confident and grimly determined on just retribution (creating further anticipation of a great fight, soon, and clearly foreshadowing his victory in it).

Although this incident is apparently VF's own invention, it was obviously inspired by Virg. *Aen.* 3.588 ff., where the lone and pitiful Achaemenides warns voyaging heroes of a murderous local giant (Polyphemus) with a huge cave, urges them to flee and when questioned tells how he lost companions to the monster but survived himself to live on unhappily in the area (cf. Campanini 56 f. and Hershkowitz 79; for verbal similarities see Campanini on 137–139, Korn on 140 and 148–149, and compare also (for 145) *Aen.* 3.592 and (for 156) *Aen.* 3.621). There is effective and entertaining variation. VF makes Dymas more gentle and altruistic than Achaemenides: unlike him, Dymas is initially seen as concerned for his dead friend and the Argonauts rather than for himself; he mourns his companion (whereas Achaemenides complains about his comrades at

3.616 ff.); and Dymas virtually elides himself instead of going on about his own sufferings at length. Our poet's monster also outdoes Virgil's: Amycus is not helpless and ineffectual but at the height of his powers; so far from having been blinded, he has done damage to another's eyes (167 f.); and he has a more horrific cavern (as VF uses Virgil's own description of Cacus' cave in *Aen.* 8 (see 177–186n.) to cap the cave of Polyphemus at *Aen.* 3.617 ff.). So too the Argonauts surpass Aeneas and his men: they are not easily deterred and do not flee but in fact clamour to fight; there is an actual encounter with the monster here in place of the non-event for the Trojans; and this giant is opposed and killed by one of VF's heroes.

133 **fluvios**: probably denotes rivers emptying into the sea which Jason wants explored as sources of water, possible sites of local settlements etc. The word could be plural for singular (so Slavitt ad loc. explains this as the river where they had moored), but there seems to be no particular reason why VF would write *fluvios* instead of *fluvium*, and a plurality of rivers would be apt in the land of a son of Neptune. Others (see esp. Korn and Campanini) take *fluvios* to mean 'water' and to involve a zeugma (whereby *explorare* with this noun has the sense of 'find').

**ductor**: the word was common in Virgil and other epic authors (see *TLL* V,1.2168.18 ff. and cf. Servius on *Aen.* 2.14 *ductores sonantius est quam duces*). The application of this lofty term to Jason, together with his shrewd reconnaissance here (necessary now that they can no longer rely on Hercules: see Campanini 57) and his careful questioning at 157 ff., fits with his enhanced status as a leader (and warrior) in VF, unlike the often uncertain and inert Jason of AR (see Hershkowitz 105 ff.). Jason figures here and at 157 ff. and 222, so that he does not drop out of view in this episode (even though it belongs mainly to Pollux) and is not minimized as he is in AR (who mentions him only once, and briefly, at 2.122).

134 **explorare iubet**: presumably Echion is the one ordered, as there is no mention of any others off exploring and the Argonauts seem to be all together in a body in the following lines after Echion returns. This Argonaut received a brief and vague mention at AR 1.51 f. as one of the sons of Hermes who went on the voyage. VF makes more of him, giving him greater textual prominence and also specific functions, as messenger and scout (cf. 1.439 f., 4.734 ff., 7.543 ff.). Wagner remarks: *Iason ad explorandam regionem emittit Echionem, astutum et dolosum, ut decebat Mercurii filium*, and as VF highlights Echion's descent fom Mercury at 137 f. one can easily see further aptness and point. The son

of the god of travellers who often conducted people (e.g. at Hom. *Il.* 24.334 ff.) would be well suited to travel off on such a mission and (at 144) conduct to the Argonauts the young man whom he encounters. There may well be allusion in *invenit* (135) to Mercury's inventions (of the lyre and flute) and (as Korn and Campanini suggest) in *virgae* (139) to his *caduceus* (called a *virga* at Virg. *Aen.* 4.242 etc.). The fact that no words are attributed to Echion here might also be a facetious inversion of Mercury as the eloquent god who gave mortals speech (Hor. *C.* 1.10.1 ff.).

Campanini suggests that 133 f. are based on Virg. *Aen.* 7.149 f. (of the Trojans newly arrived in Latium) *urbem et finis et litora gentis/ diversi explorant* (and the *Thybrim fluvium* is mentioned shortly after that in 151). Imitation does seem a distinct possibility in view of similarities of expression and situation. This would be a neat echo of lines which also form the preamble to a long struggle with a powerful and frenzied opponent (Turnus) who has divine connections and is eventually defeated and killed by a greater adversary from overseas.

**135 obscura … valle**: in earlier and contemporary literature the phrase occurs only at Front. *Strat.* 2.5.37 and Virg. *Aen.* 9.244 (in the story of Nisus and Euryalus) *vidimus obscuris primam sub vallibus urbem*. If there is deliberate imitation of Virgil here, there would be apt associations (two devoted comrades together in a foreign land; cruel death). The gloom provides a suitable setting for mourning for a dead friend; and *obscura* may wittily play on the fact that the mourner and his friend are as yet unknown to us.

**trahentem**: 'drawing out' (*OLD* s.v. 11c). Pathos is strong from the start in connection with this informant.

The assonance suggests to me sobbing here and in 136 (where there also seems to be sadness in the sound and in the rhythm).

**136 clam**: a poignant touch, whatever the precise explanation is (Dymas may just want to be alone in his grief, be scared of the Bebrycians, be avoiding mockery etc.). The word is emphatically positioned (like *amici*).

**maerentem**: 'uttering mournfully' This is an unusual sense for the verb (see *TLL* VIII.40.64 ff.), so that this (touching and realistic) action is accentuated and elevated.

**137 f. virum**: probably means 'hero' and/or 'warrior' (see 80n.), in line with the reference to Echion's divine parentage in 138, all of which brings out the fact that Argonauts too (even minor ones) are impressive and have

gods for fathers, and intimates that with them Amycus has met his match (something that escapes Dymas).

**umbrataque . . . /tempora**: this phrase also adds to Echion's impressiveness, as it is found elsewhere only at Virg. *Aen.* 6.772 *atque umbrata gerunt civili tempora quercu* (cf. also Stat. *Theb.* 6.554 *umbratus tempora ramis*).

**Parrhasio . . . galero**: as an Arcadian (7.543) and a son of Mercury, Echion has on the *galerus/galerum* or πέτασος (the broad-brimmed hat of travellers and others: on which see Bömer on Ovid *Met.* 1.672) which was often worn by Arcadians (Stat. *Theb.* 4.303 *Arcadii morem tenet ille galeri*, 7.39) and by Mercury (*TLL* VI,2.1678.22 ff.). The hat marks out Echion as not being a local.

**139 paciferaeque . . . virgae**: this is a genitive of definition (with *insignia*). In view of the Virgilian echo (see below) the reference is probably to an olive-branch, symbol of peace and supplication, although a laurel branch was also so used (cf. Fordyce and Horsfall on Virg. *Aen.* 7.154, *TLL* X,1.12.20 ff.). This detail is not found in AR, and Amycus is thus made to seem even more inhospitable and uncivilized by the full line (framed by this phrase) on the Argonauts' pacific intentions, which are wasted on Amycus, as is shown by *nequiquam* (= Dymas' and/or VF's point of view).

Similarities of wording, detail and context show that VF's model for this verse was Virg. *Aen.* 8.116 (of Aeneas meeting Pallas, on the point of landing) *paciferaeque manu ramum praetendit olivae*. The reminiscence puts Echion on a par with the great Aeneas on a very important mission, thereby enhancing Echion's status (see the note on 137 f.). It also brings out Bebrycia's barbarous nature. Pallas respects the symbol of the branch and is friendly and hospitable, so that VF's *nequiquam* by way of contrast to that stresses Amycus' lack of civilization. So too Pallas invites Aeneas to land and talk to his father, whereas Dymas warns Echion to flee (because this is a cruel and murderous land); and Dymas' *fuge . . . quicumque es* in 140 stands in opposition to Pallas' *egredere o quicumque es* at 8.122.

**140** Dymas' speech is urgent, animated, blunt and curt, with short words (and elisions), a jerky progression and forceful alliteration.

**heu fuge**: elsewhere we find *heu* plus an imperative form of *fugio* only at Virg. *Aen.* 2.289 (a groaning vision of Hector urges one of divine parentage to escape from danger and death) '*heu fuge, nate dea, teque his*' *ait* '*eripe flammis*' and 3.44 (the groaning ghost of Polydorus warns a traveller of divine parentage to flee from a land of cruelty and death where

an earlier visitor had been killed by the king) *heu fuge crudelis terras, fuge litus avarum*. VF thus makes Dymas speak with the insistence and sadness of Hector and Polydorus, intimating that Amycus is as powerful, savage, deadly etc. as all the Greeks at Troy and also Polymestor, king of Thrace. There is a subversive element as well: VF is impishly using this quote from elsewhere in Virgil to make a variation on Achaemenides' words at *Aen.* 3. 639 f. (*sed fugite, o miseri, fugite atque ab litore funem/ rumpite*); and there is irony, as in fact there is no need for Dymas to be so solemn and earnest, and no need for Echion to flee (Amycus is the one who should be fleeing *certo ... passu* and who is now *perditus*).

**certo ... passu**: the phrase is most obviously and logically taken with *fuge* (rather than with *dum datur*, as Korn suggests). The adjective most probably means 'determined', i.e. unhesitating (*OLD* s.v. 10).

141 **dum datur**: 'while it is permitted/possible'.

**obstipuit visu**: may come from *obstipui* at Virg. *Aen.* 3.48 (of Aeneas' reaction to Polydorus' *heu fuge* etc. quoted in 140n.) and/or (as Stroh 51 suggests) *Aen.* 5.90 *obstipuit visu Aeneas* (the only other place in literature down to this time where this phrase is found), thereby associating Echion with Aeneas again, as the *heu fuge* echo does in 140.

**Nonacria proles**: further enhances Echion's stature. The archaic *proles* was a word of high style, and its combination with a geographical (or patronymic) adjective was common in the loftier genres (see 120n. and Korn). The particular combination *Nonacria proles* is unparalleled (and so has gravity); and it recalls *Cyllenia proles* (esp. of Echion's father) at Virg. *Aen.* 4.258 and elsewhere in epic and solemn contexts (see Pease ad loc.).

142 **quid ferat admirans**: *ferre* here will mean 'claim' or 'relate' (*OLD* s.v. 32, 33). The deviation from the sequence of tenses gives a more immediate and vivid form to Echion's question (cf. Merone 94).

143 **dictis**: 'words' in general or 'command, admonition' (*TLL* IV. 992.4 ff.) in particular.

144 **quae sint ea**: i.e. what those *dicta* amounted to, the meaning of his *dicta* (for *sum* = 'be tantamount to, mean' see *OLD* s.v. 18).

**145–156** It is touching to see Dymas here clearly cowed and terrified, and doing his best to warn the Argonauts of the danger and deter them from

getting involved with Amycus. But there is also a fine irony in Dymas (who in his upset state has sadly misjudged his addressees) trying so hard to persuade them to leave and not box (when he should be urging them to stay and fight, so that the king will be killed), and completely wasting his time with these attempts to frighten heroes such as the Argonauts (cf. 174 f.), and actually running the risk of putting them on their mettle (especially with the remarks at 151 ff. and 155 f.).

**145 f.**. There is vehemence in the alliteration (common throughout Dymas' speech) and the anaphora.

**manum tendens**: he may be stretching out his hand in an appeal (so that the Argonauts will listen to him) or to point out the land to which he is referring.

**hospita .../terra**: before here the phrase occurs only at Virg. *Aen.* 3.539, where Anchises on landing in Italy says *bellum, o terra hospita, portas* (it may not be simply a coincidence that VF mentions *pugnae* in 147), and Tib. 2.5.42.

**non ... ritus**: Dymas means that the locals are irreligious savages (cf. 218 f.), but with his restricted viewpoint (which is evident from 161 ff.) he is ignorant of the awful sacrifices of 109 ff. This is a grim little joke by VF.

**147 mors ... pugnae**: Dymas' diction is dramatic, emphatic (the vigorous alliteration, mournful assonance, and placement of words, with *mors* given precedence over *pugnae*) and singular (*mors* and *pugna* are not found elsewhere as subjects of *habito*). Here and below novel and rare expression has gravity and is meant to take the hearers' attention.

As he issues this warning, Dymas does not realize that now there will be a savage fight and death for *Amycus*. There may be further foreshadowing of the king's downfall here (put into the mouth of one who thinks that Amycus is invincible!), if VF is alluding to Virg. *Aen.* 5.410 f. *quid si quis caestus ipsius et Herculis arma/vidisset tristemque hoc ipso in litore pugnam?* (words spoken by Entellus prior to his defeat in a boxing match of the huge and feared Dares).

**148 diros ... tollere caestus**: *dirus* is applied to *caestus* here only; and *tollere caestus* appears elsewhere solely at 209 and Stat. *Theb.* 6.729. The adjective means primarily 'terrible'; but it also had the sense *fatalis, sinister, calamitatem portendens* (esp. of omens) and was often used in connection with death and the Underworld (*TLL* V,1.1268.67 ff., 1270.31 ff.).

Dymas describes the gloves as *diros* because he thinks they will involve death for the opponent; but actually this time they will be *diros* for Amycus himself!

**149 imperet ... pulset**: the subjunctives are consecutive. These powerful verbs frame the line and form a rhyme.

**vasto ... vertice**: the phrase is unique. *Vastus* means 'awe-inspiring because of size' (*OLD* s.v. 3a), but also has connotations of desolation and repulsiveness (*OLD* s.v. 1, 2, Fordyce on Virg. *Aen.* 7.302).

**nubila pulset**: the hyperbole is meant to impress the addressees. Expressions such as this for tallness were very common in Greek and Latin (see Korn). Here the poet adds a dark spin as Amycus will actually soon be hitting the *ground* with his head (cf. 311, 320 ff.).

**150–153** On the interpretation of these verses see Venini 1972a and Korn 117 f. It has been suggested that 151–153 refer to the sacrifices to Neptune of inferior travellers mentioned at 109 ff., with Amycus killing the victims while wearing boxing gloves. However, it is clear that the reference is in fact to Amycus murdering people in boxing matches (and that this is the only form of slaughter that Dymas has witnessed so far). After 148 f., which intimate that Amycus will make the Argonauts box with him, it would be rather abrupt and odd to move on to sacrificial victims at 151 ff. (and a word like *sed* rather than *atque* would make such a distinction more obvious). Dymas is trying to deter the Argonauts here, so there would be no good reason for him to tell them at some length and in quite graphic detail about the sacrifices (for which they manifestly do not qualify: see 148 f.) rather than concentrating on the fate (death by boxing) that does await them. There would also be more humour of the kind already evident in this speech if 151–153 concern pugilistic combat and would embrace the addressees (because the estimate of their abilities is quite wrong, and they would find the remarks there challenging rather than off-putting). In addition, one naturally expects *arma* of 153 to denote gloves used in a contest, as there is no earlier allusion to Amycus killing sacrificial victims with gloves (one also wonders why he would employ boxing gloves for this; and this would blur the two kinds of murder carefully distinguished at 109 ff.; and it would be less sadistic if the men hurled into the sea at 111 were already dead).

So *aeternum furit* in 151 will refer to Amycus' furious challenge to box (cf. 204 f.). In 151 *aequae virtutis egentes* will denote the opponents in such matches (who, Dymas believes, are all inferior to Amycus; and this

includes the Argonauts: see 155 f.). In 152 f. Amycus is setting the men up for the bout like *segnes tauri* stationed at the *iniqua altaria* of the gods for sacrifice; so that (153) after all that and after fighting them he ends up (*tandem*) killing them. This means that there is no reason to emend the mss.' *tandem* in 153, as it makes perfectly good sense (the end result of the whole business is slaughter).

**150 Neptuni credita proles**: 'believed (by me and his people) to be the offspring of Neptune'. Such support for Amycus' divine origins (he is believed, not just said, to be the son of a god; scepticism, as seen by Korn, is totally out of place) and the weighty *proles* (120n.) are meant to overawe the listeners—amusingly enough, as Dymas has just been brought by a son of Mercury (*Nonacria proles*, 141) to speak to various Argonauts with deities for parents (including Jupiter's son Pollux).

There is gravity in the spondees here (and in 151).

**151 aeternum furit**: *aeternum* (adverbial) is quite wrong (as Amycus will shortly die and demonstrate his mortality), while *furit* is double-edged (in this case Amycus is 'mad' to make his challenge).

**aequae virtutis egentes**: Dymas means the opponents, who are not as manly as Amycus; but VF is probably making wry play with the 'excellence' and 'virtue' senses of *virtus*.

**152** It is a diverting touch to make Dymas (with his incomplete knowledge) liken Amycus to one who performs sacrifices when the king in reality does do this (109 ff.). The simile implies that Amycus' opponents are ponderous, passive and helpless victims, killed inevitably and without any remorse by a superior figure very much in control; and Dymas would put the Argonauts in this category (including Pollux).

Campanini suggests that this simile looks to AR 2.91 βουτύπος οἷα (of Amycus swinging a blow at Pollux in the boxing match), and this seems very likely. With such a reminiscence of an image that caught Amycus failing to connect properly with his punch shortly before he was killed by Pollux VF would be hinting wittily at Amycus' coming failure here, even as the speaker claims that the king always soaks his gloves with brains and kills his opponents.

**segnes ... tauros**: the phrase figures elsewhere solely at Sen. *Oed.* 137 f. (also in connection with a sacrifice) *aureo taurus rutilante cornu/ labitur segnis*. 'Slothful', 'sluggish in movement' and 'lacking in energy/spirit' are all possible senses for the adjective here, and probably all three rather

than just one are intended, as Dymas would thus be trying to make Amycus' opponents (compared to the bulls) seem even more helpless and doomed (to scare his audience), and his words would be even more inappropriate in the particular case of the Argonauts (heightening the humour).

**iniqua altaria**: the *iunctura* is unique. *Iniqua* will mean 'unfriendly' (to the *tauri*), perhaps 'undeserved' (so too Amycus' opponents do not deserve to die): see *OLD* s.v. 6d, 4d, *TLL* VII,1.1643.66 ff., 1644.14 ff.

**153 constituit**: Venini 1972a 406 notes that VF combines two applications of the verb here. Primarily it refers to the stationing of victims at the place of sacrifice, but it also alludes to the drawing up of fighting men (*TLL* IV.510.70 ff., 513.44 ff.).

Korn is probably right in seeing a (solemn) echo of Virg. *Aen.* 5.236 f. *vobis laetus ego hoc candentem in litore taurum/ constituam ante aras* (the only other place where *taurum constituo* is found, in a context of contest).

**misero ... cerebro**: the pathetic *misero cerebro* is without parallel.

*Lavet* means 'soak' but, given the context, there may be macabre play on the use of *lavo* (= 'wash') of ritual purification (so Korn).

Detail and diction recall bleak bits of earlier epic, thereby increasing the grimness and gravity here. Korn compares Virg. *Aen.* 5.413 (*sanguine cernis adhuc sparsoque infecta cerebro*) for the spattering of the gloves with brains, and Lucan 6.709 (*saepe deo lavi calido prosecta cerebro*) for *lavare cerebro* (the sole surviving parallel for this phrase). VF may also be alluding to Virg. *Aen.* 9.753 *arma cruenta cerebro*.

**154 consulite**: actually Amycus should rather be reflecting/taking counsel (and fleeing)!

**fugae ... medium tempus**: 'the intervening (between now and Amycus' arrival) time for flight'. The rather telegraphic expression engages the attention (as does the unique *temnere tempus*).

**ne temnite**: i.e. do not waste, do not allow to pass unused. *Temno* was common in poetry, especially the loftier genres (see Korn). *Ne temnite* is amusingly put in the mouth of one who is himself underestimating the Argonauts.

The rhythm, alliteration and assonance have a nervous energy.

**155 f.**. There is emphasis in the pair of incredulous questions, the forceful *quaenam*, the placement of *monstro*, *audeat* and *voluptas*, the measured spondees and the frequency of c, q, t and v.

There is also irony again. As we read this, we know that Pollux will dare to fight the monster, and will do so successfully. So too later we see at 193 ff. that all of VF's Argonauts dare to fight him (*contraque occurrere poscunt* in 194 corrects *quisquam concurrere monstro/ audeat* here), and at 322 ff. Pollux gets pleasure from looking at Amycus (stretched out in death).

**157–160** Despite all Dymas' attempts to daunt, Jason is impressively (and entertainingly) undaunted, doesn't even mention the possibility of fleeing and comes out with a short and low-key speech that is very much to the point (after Dymas' lengthy oration). Jason's calmness and thoughtfulness stand out even more in contrast to Dymas, and here he shows his leadership qualities, as he steps in to establish Dymas' credentials and credibility. It is a shrewd move to question such an excitable and frightened informant (who could be exaggerating or even fabricating). Jason is also diplomatic, so that he can draw Dymas out. There is the compliment in 158. He does not actually ask Dymas if he really knows what he is talking about, but that lies behind the question in 159 (and we know that Dymas' knowledge is in fact flawed). Nor does he openly point out that there is a hole in Dymas' story (the rather comical anomaly of Dymas intimating that Amycus kills all travellers while he himself is alive to disprove this), but Jason's query in 160 does tactfully address this issue.

**157 f. diversaque .../... gerens**: i.e. with a heart (= thoughts, character, feelings) differing from and/or ill-disposed to [that of] the king (see *OLD* s.v. *diversus* 6b, 7b).

**voluntas**: 'inclination' (in general) or 'disposition' (towards travellers). See *OLD* s.v. 7, 8a.

**159 hostis**: I see no reason why this word should not be taken in its commonest sense of 'enemy'. Jason may be wondering if Dymas is (like all foreigners) an enemy in the eyes of Amycus, as Langen opines. Or he may be moving here from the possibility of a local ill-disposed to the king (157 f.) to someone now obviously hostile to him who came from abroad. Some scholars support the meaning 'stranger' here. But this was archaic (*TLL* VI,3.3056.18 ff.), and in his speech Jason (in contrast to Dymas with his rare and lofty diction) really favours plain and ordinary (often prosaic) expression, which makes for a down to earth directness (see below on *externis ... oris* and *caestu ... obruit*).

**externis … oris**: the phrase is poetical, but not new or rare (cf. e.g. Virg. *Aen.* 7.270, Ovid *Met.* 9.19, *Tr.* 3.14.11, Lucan 1.515).

**160 caestu … obruit**: crushed beneath the weight/force of blows from his gloves. The verb appears with *caestu* elsewhere only at Stat. *Ach.* 1.190 f. *crudum quo Bebryca caestu/ obruerit Pollux*, but was commonly used of crushing with various types of missiles in poetry and prose (*OLD* s.v. 3b, *TLL* IX,2.151.55 ff.).

**161 ff.**. There is much more pathos in this speech of Dymas, as he focuses on the cruel murder of his much loved and admired friend Otreus and on his grief over that and frustrated desire for revenge, but Dymas is still trying to frighten the Argonauts (cf. 174 ff.), especially at 163, 166–168 and 172 f., so there is the same kind of irony as before in the (repeated!) attempt to deter the heroes.

**161** The repetition of *nomen* in the mss' *nomenque* is intolerable, but it is not possible to decide between the various emendations made by scholars (on which see Korn), so the obelus is unavoidable.

**nomen … secutus**: understand *sum*. Given the uncertainty of the text, it is hard to be sure how to translate this phrase. *Sequor* could mean 'escort' or 'attach oneself to, be a follower of' (*OLD* s.v. 11a, 12a); while possible senses for *nomen* are 'renown' and 'name', implying the individual bearing the name or standing for a person with a famous name (see *OLD* s.v. 11, 17a, c).

**praedulce**: is emphatic. This is a strong word, which with the meaning of 'very sweet to the ear' was rare in earlier and contemporary Latin (*TLL* X,2.591.64 ff., 592.28 ff.).

**162 Otreos**: AR 2.780 mentions a dead brother of Lycus called Priolas, but there is no parallel for one called Otreus (172 f. make it clear that Otreus is Lycus' brother). VF seems to have taken the name from Homer and to be making learned play with it. At *Il.* 3.186 this is the name of a Phrygian king (and ally of Priam) encamped on the banks of the river Sangarius (cf. also *Hom. Hymn* 5.111 f.). At *Il.* 16.718 f. there is a Phrygian hero called Dymas (father of Hecuba) who is also associated with the Sangarius; and a further link between the two is found in a scholion on *Il.* 3.189, which describes Otreus as the son of Dymas (Liberman 260 n. 22). VF's Otreus is a Mariandynian (see 171), but *Phrygiae … nuptae* in 164 (of Priam's sister Hesione) alludes to this Phrygian connection for him.

The word is accentuated by its position (like the following *unanimi*, *decus* and *gloria*).

**laeta**: certainly 'pleasure-giving, welcome', and quite possibly 'happy' as well (cf. *gaudia*, 164), as this would increase the poignancy. The application of the adjective to *gloria* occurs first here (cf. Martial 10.103.3) and so takes the attention.

**163 nec … actus**: this is the third (and so most stressed) member of a tricolon crescendo of laudatory remarks in apposition to *ille*. Of course, Dymas does not know anything about the Argonauts or their activities/exploits, but (speaking in ignorance again) he airily ranks his much loved Otreus on a par with them (the greatest heroes: cf. e.g. 1.1, 100 ff.) and assures them that he could have played a useful part in what is in fact a glorious and extremely arduous quest (cf. 1.11 f., 31 ff., 58 ff., 76 ff. etc.). In addition, *vestros … actus* includes the fight with Amycus, for which Otreus was singularly unqualified, as the speaker himself very soon reveals (at 166 ff.); and, since that budding Argonaut was so effortlessly disposed of by Amycus, there is an implication that the addressees (including Pollux) will be easy meat too. The mixture of partiality, naivety and (in contrast to Jason) tactlessness is both affecting and amusing.

**164 f.**. I.e. while travelling to Troy from the Mariandynians' land (to the east of Bebrycia) in order to seek the hand of Hesione, Otreus came to Bebrycia, and here (*hic*) he was forced to fight by Amycus. The pathos is increased by the fact that Otreus was on a fool's errand anyway and would have arrived at Troy to find Hesione already doomed or soon to be doomed to the sea-monster (which he could not have killed, as it gave Hercules such trouble at 2.497 ff.) or to find that Hercules had already rescued her and so had some claim on her. 164 is a buoyantly dactylic and melodious line on Otreus' high hopes (with *Hesionam* and *nuptae* at either end), before the bleak 165 (with its harsh t, c and q sounds), where he is suddenly brought to a halt, and marriage to Hesione is replaced by boxing with Amycus.

**gaudia nuptae**: rarity of expression highlights this phrase (*gaudium* with a genitive of the person in whom one delights was uncommon: see *TLL* VI,2.1717.61 ff.).

Scholars suggest that 164 looks to a line in Virgil—*Aen*. 1.651 (at 650 ff. Virgil says of a *palla*: *ornatus Argivae Helenae, quos illa Mycenis,/ Pergama cum peteret inconcessosque hymenaeos,/ extulerat*). If they are right (and

this seems likely in view of the correspondences in diction and detail), there are aptly ominous associations (a marriage not permitted, and an ill-starred journey that results in fighting and death).

Similarities of expression and situation support Stroh's claim that the model for 165 was Virg. *Aen.* 5.414 *his magnum Alciden contra stetit* (of the boxing gloves worn by Eryx when he was killed in a bout by Hercules). The Virgilian reminiscence contains appropriate connotations of inevitable defeat in boxing by a massive and mightier adversary.

**166 implicui**: i.e. wrapped with the strips that formed the boxing gloves (see 112n.). There may be (pathetic) regret here at his personal involvement in Otreus' death.

**prima ... ora**: the adjective may stand for the adverb here (cf. 3.435 f. *vincula solvere monstrat/ prima pedum* and see *TLL* X,2.1348.46 ff.), reinforcing *vixdum*. Or *prima ... ora* may denote the extremity of the face, i.e. the forehead (cf. the phrase used of muzzles at Virg. *G.* 3.399 *primaque ferratis praefigunt ora capistris* and of lips at Ovid *Her.* 4.8 *ter in primo destitit ore sonus*, and see *TLL* X,2.1352.27 ff.), and the idea may be that Amycus attacks Otreus as he is only just raising his forehead (from looking at his hands being bound with the gloves). In either case Amycus pounces with brutal suddenness before Otreus can see him properly and is ready to fight (so too at 166–168 the killing is covered quickly in a few words to suggest the chilling speed of the actual event). It now appears that Amycus not only preys on decidedly inferior opponents but eschews even a modicum of sportsmanship when actually fighting, in his eagerness to maim and kill.

**procul**: 'at some distance' or (as Amycus is a giant with a long reach) 'at a great distance'. In either event Amycus does not observe the formality whereby opponents duly close on each other and square up for combat.

**167 f.**. There is violent alliteration here (as in 166) and frequency of t; effective juxtaposition (of *frontem* and *dextra*, and *disicio* and *fundo*); emphatic placement (*fulminea*, *fudit* and especially *lumina*); and weighty spondees.

**fulminea ... dextra**: there is solemnity and stress, as *fulmineus* is first applied to *dextra* here or at Sil. It. 3.319 *fulmineam armabat, celebratum missile, dextram* (cf., elsewhere in epic, the adjective applied to *lacertus* at Sil. It. 6.248 and to *manus* at Stat. *Theb.* 6.750 f.). The epithet intimates that Amycus' right hand flashed out suddenly across a distance and struck with destructive and deadly force. Again humour lurks

beneath the surface. *Fulmineus*, which puts Amycus on a par with Jupiter, is employed before a son of Jupiter who will soon invalidate that comparison totally. And subsequently we see the comedy of Dymas here referring to Amycus' *fulminea dextra* in an attempt to cow (among others) Pollux, who will shortly outdo Amycus in striking suddenly and destructively (291, 299, 307 ff.) and use his own right hand (in a piece of poetic justice) to trick and kill Amycus (289 ff., 311).

**frontem … disiectaque fudit/ lumina**: the powerful verbs probably combine various senses to bring out the shocking violence. *TLL* VI,1.1570.19 ff. explains *fundere* here as *diruere, elidere*; the meaning 'scatter, distribute over a wide area' (*OLD* s.v. 11) would also be effective; and the 'pour' sense is also felt, suggesting the moistness of blood and brains. *Disiecta* will embrace 'scattered' and 'shattered'. Rare expression accentuates this grisly picture and also brings out the extraordinary nature of the damage inflicted: *disicere lumina* and *fundere frontem* are found nowhere else, while the only parallel for *fundere lumina* is Virg. *G.* 2.432 (where, however, the reference is to the shedding of light). The basic knocking out of the eyes may come from Homer (cf. *Iliad* 13.616 f., 16.741 f.) and/or Ovid (*Met.* 12.252).

**leto … et armis**: i.e. death by boxing. Dymas is unaware of the standard end via sacrifice of those considered unfit for bouts (109 ff.). Presumably (especially in view of the immediately following picture in 169) the refusal to sacrifice him (and so put him out of his misery) is a unique exception which represents a refinement in cruelty.

**169 absumor**: this is usually taken to mean 'I am eaten up, exhausted', but 'I am being killed' (of the slow process of dying from grief) is also possible and in fact would make for a sharper contrast with 168 and be more pathetic. The expression may be indebted to Ovid *Met.* 5.427 (of Cyane) *lacrimisque absumitur omnis* (the only other instance of *lacrimis absumo*). If so, VF outdoes Ovid in sadness (with the fulness of *lacrimis* and *luctu*, and, to my ear, with the alliteration of l and assonance of u).

**inerti**: the word is underscored by its position and its unique application to *luctus*. Possible translations are 'useless', 'inactive' and 'lacking in spirit'. The progression at 170 ff. implies that here Dymas is thinking of his unwillingness/inability to get revenge. There seems to be self-recrimination.

**170 ff.**. One infers that Dymas begins to express the hope that Otreus' brother (Lycus, king of the Mariandynians) might find out what has

happened, so that he could come and get revenge on Amycus, but then suppresses that hope, because he believes that Amycus is invincible and so an attack by Lycus would be futile and would only make the disaster worse (with more killing by Amycus). Amid the tender solicitude and crushed pessimism there is a lighter undercurrent, as Dymas is quite wrong yet again (as becomes clear at 589 f. and 737 ff.). Apart from the fact that Amycus is not invincible (and Dymas is denying the possibility of revenge before the very man who will get revenge), Dymas' concern for Lycus (like his concern for the Argonauts) is completely misplaced (Lycus and his men turn up after Pollux has killed Amycus and just plunder Bebrycia). And (as is revealed at 745 ff.) Lycus did know about the murder of his brother and was approaching for vengeance even as Dymas was speaking, and, although he was forestalled by Pollux, he did ravage the area, so that his attack was not futile and he did make the disaster worse (but worse for the Bebrycians). Readers familiar with AR will suspect strongly that there is such humour here as they read these lines of VF, but they cannot be sure, as VF (unlike AR 2.138 ff.) makes no mention of Lycus' invasion in his account of the Amycus episode but teasingly holds it back until much later.

170 **his … oris**: 'if through talk a message has gone out from these shores' (for *existo* with this sense see *TLL* V,2.1869.15 ff., esp. 1870.60 ff.; for *fando* see Austin on Virg. *Aen.* 2.81).

171 There is erudite play here. This line reveals that the speaker (first seen grieving at 135 f., and recently grieving again at 168) was one of the Mariandyni, who were famous for their mourning (see 737n.).

172 **viro**: denotes Otreus, whether it just stands for *ei* or means 'hero' or 'warrior' (see the notes on 7 f. and 80).

**sed et ille quierit**: *et* goes with *nec* in 173 ('both … and not': see *OLD* s.v. *et* 10d, *TLL* V,2.889.48 ff.). The perfect subjunctive (after *oro*) may have a perfective sense ('he has done nothing/ remained peaceful/ remained calm') or be on a par with *augeat* and have no past force (cf. Handford 36 ff., 88 f., Leumann-Hofmann-Szantyr 2.330 f.).

173 **oro**: receives stress as a block spondee at the start of a gloomily spondaic line.

**cladem … augeat**: as Korn suggests, VF may be thinking of Lucan 4.195 (of *fata*, in connection with a brief fraternization between opposing

troops) *exigua requie tantas augentia clades* (the only other occurrence of the phrase). If so, the notion of a short and merely temporary respite before disaster (for Amycus here) may well be relevant.

**174 ff.** Dymas just will not give up in his misguided and futile attempt to put off the Argonauts, progressing to a powerful visual aid when his words have no effect, but ultimately managing only to ensure that they are determined to stay and fight (190 ff.).

**175** The text is disputed, but with *dulce* and the parenthesis the idea is that the Argonauts were not only unperturbed by Dymas' words but actually relished being unperturbed: 'and, what it more, it is sweet [for them] to continue like this [i.e. unperturbed] with enduring/stubborn hearts' or 'even in these circumstances [after Dymas' words] it is sweet [for them] to continue with enduring/stubborn hearts'.

**176 terga sequi**: given the context, it is easy to see some play here, enlivening this quite common (see Korn) expression: since the Argonauts are unwilling to flee (*terga vertere*) swiftly as Dymas bade them (cf. 140 f., 154), he now bids them *terga sequi* swiftly.

**properosque … gressus**: Dymas' desire to have them walk with him quickly (for *coniungere gressus* with this sense cf. 3.8 *ipse agit Aesonidae iunctos ad litora gressus*, Ovid *Met.* 11.64 *coniunctis spatiantur gressibus ambo*) will be due to his terror and quite possibly be part of his attempt to panic the Argonauts as well.

**177–186** VF here tops AR, Homer, Virgil and Ovid simultaneously. Whereas AR did not exploit setting for this fight (and Theocritus had a *locus amoenus* at *Id.* 22.37 ff.), VF adds the grimly graphic description of the suitably funereal cavern. As at Homer *Od.* 9.181 ff., here heroic travellers approach and see a giant son of Neptune's huge cave by the sea, which is roofed over with trees and is the site of murder. But in VF the killing (lots of it) has already taken place, and the cave has in front of it something far more horrific than Polyphemus' wall, and is not just the place where the monster sleeps and keeps his flocks. Our poet's ecphrasis clearly recalls in diction and details (cf. Korn and Campanini ad loc.) Cacus' cavern at Virg. *Aen.* 8.193 ff. *hic spelunca fuit, vasto summota recessu,/ semihominis Caci facies quam dira tenebat,/ solis inaccessam radiis; semperque recenti/ caede tepebat humus, foribusque adfixa superbis/ ora virum tristi pendebant pallida tabo.* VF's

longer description contains ominous and lurid additions, especially the (dark) trees with their funereal connection in 178 and 184; the noise and vibration in 180; the arms and bones at 181 f.; and the smashing in of the faces at 184 f. Another obvious model is Ovid's version of Cacus' cave at *F.* 1.555 ff. *proque domo longis spelunca recessibus ingens,/ abdita, vix ipsis invenienda feris./ ora super postes adfixaque bracchia pendent,/ squalidaque humanis ossibus albet humus* (in common are *domo*, *spelunca … ingens*, affixed heads and *bracchia* at the entrance, and *ossibus*). Again VF's ecphrasis is lengthier and has sensational extras—in particular the trees and menacing overhang (178, 184); the din and trembling in 180; the specification of the brutal method of mutilation and the grisly touch of the gloves still on the arms at 181 f.; the decay in 183; and the obliteration of the faces at 184 f. There is also foreshadowing in these references to Cacus (reinforcing the intimation of defeat by a superior stranger in the allusion to Polyphemus here: cf. the note on 104 ff.). Like Cacus, Amycus will behave in an uncivilized fashion and get his come-uppance at his cave, defeated and killed in ferocious combat by a son of Jupiter who is travelling through on a mission.

177 One cannot be sure, but the cave is probably situated on the promontory of 110, which could reasonably be described as the tip of the coast (for *litus* = 'coastal land' (the promontory above the sea would not have a beach) cf. e.g. Virg. *Aen.* 4.212 *litus arandum*; note also the reference to the fallen Amycus covering *arva* rather than sand in 320). There too there is a ridge/cliff (*iugi*, 110; cf. *dorso … minanti*, 178); the altar to Neptune in 186 fits with the sacrifices to that god at 109 ff.; and *pro rupe* in 181 seems to direct us back to *pro rupe* in 110. It would make sense if Amycus did all his killing in one spot, and I would have expected a different location for the cave to be made clear. The promontory would also be a dramatic site for the coming combat.

**extremo**: 'the tip of', but there may well be nuances (for the senses *saevissimus*, *miserrimus* and *periculosissimus* esp. in connection with death see *TLL.* V,2.2003.46 ff.).

178 The combination of ridge and trees above the cave may have come from AR 2.735 f. and/or Virg. *Aen.* 1.162 ff., as Korn and Campanini suggest.

**contecta**: means primarily 'covered' (so that there is gloom), but the 'entomb, bury' sense of the verb (*TLL* IV.634.13 ff.) may also be felt, making for fitting funereal connotations.

**minanti**: 'projecting' or 'hanging over' (*TLL* VIII.1030.74 ff., 83 ff.) and very probably 'threatening' too (cf. Servius ad *Aen.* 2.240 *MINANS: vel eminens, ut [4.88 f.] minaeque murorum ingentes, vel minitans*).

**179 dona deum**: there is no need to emend the text (cf. Strand 98). Some follow Langen's explanation of this phrase as denoting *herbas virentes et flores*, but *traho* would be very oddly used of such objects. Rather take *dona deum* as equivalent to *aetheris ignem*. For VF's habit of repeating the same thing in different forms like this (here stressing the absence of light) see Strand 122 f. *Aetheris ignem* (like *aetheris ignes* at Lucr. 1.1034, 5.448, 585) will refer to sunlight, moonlight and the light of the stars, which are the gifts of various gods (Sol, Luna etc.). The cave refuses the gifts of the gods as Amycus rejects Jupiter and prayers to the gods (218 f.). There is solemnity in the Lucretian echo (and in the powerful repetition, alliteration and assonance in this line).

**trahat**: generic subjunctive. The verb means 'let in' (for it used thus of liquid, air etc. see *OLD* s.v. 7).

**180 infelix**: possible senses are 'terrifying', 'disastrous, unlucky' (for Amycus' victims, and now for Amycus himself) and perhaps 'unfortunate' (because of Amycus' coming death: cf. 116): see *TLL* VII,1.1364.16 ff., *OLD* s.v. 2, 3.

**sonitu tremebunda profundi**: given the setting, *profundi* most obviously denotes the sea. If (as seems likely) the cave is up on the promontory, the reference will be to the sea pounding the cavern's base and/or side; but the vibration of the rock is extraordinary and unearthly, and adds visual to aural appeal.

**181 f.** Here begins a long sentence with cumulative impact (as horrific detail after detail is added) and violent and mournful sound effects throughout (especially the frequency of r, c, q and t at 181 f.; the sigmatism and iteration of -ae at 182 f.; the alliteration and extensive assonance in 184). The concentration of damage and death in this sentence (as well as fitting with what has happened there so far to strangers) prefigures what will shortly happen there to Amycus himself (including damage to face, head and bones at 291, 307 f. and 310 f., as at 183 ff.).

**pro rupe**: the terrifying objects will be 'on the edge of the crag' (as in 110) if the cave is on the promontory, but may be 'on the edge of a crag' or 'in front of a crag' if the cavern is situated elsewhere.

**hinc .../... caestu**: these arms may belong to two different types of human prey or to just one type. Some of the arms (*trunca .../... viris*) may have been wrenched from men thrown as sacrificial victims into the sea (as at 109 ff.), while others (*strictoque ... caestu*) come from men killed in boxing; or all the arms belong to men killed in boxing. In either case Amycus has mutilated bodies after death. The lack of burial for the dead would also be abhorrent to ancient thought.

*Hinc* goes with *rotatis*. The reference is to men tossed away from the cave, either whirled into the sea as sacrifices, or whirled away after boxing as a way of severing arms and disposing of bodies.

*Strictoque ... caestu* has been explained as a dative with *immortua* ('arms that died on the tightened gloves'), but to speak of arms dying on gloves seems very odd. Rather (with Taylor-Briggs 124) take *stricto ... caestu* to be an ablative of description (with *bracchia*), and *immortua* to be used absolutely with the location of the death not specified, as at Lucan 3.612 f. (of a hand) *illa tamen nisu, quo prenderat, haesit/ deriguitque tenens strictis immortua nervis* and Stat. *Theb.* 3.544 f. (of a bird) *hic praepete viva/ pascitur immoriens*. Strand 99 justifies the application of *immortua* to *bracchia* (the lifelessness contrasts shockingly with the juxtaposed gauntlets' suggestion of intense activity).

There is here a powerful start to the description of the *varii metus*, especially in the emphasis on mutilation (*trunca* plus *rapta*) and the vivid and rather surreal detail of the gloves still on the ripped off arms. The arms here (and the bones in 183) may have been just strewn around carelessly, but *ordo* in 183 and the central position for the boxing gloves in 185 f. suggest that they are part of a deliberately arranged display, a macabre variant on the trophy, intended to showcase and celebrate Amycus' victories, and to inspire dread (cf. Claudian *Rapt. Pros.* 3.335 ff.).

**183 ossaque taetra situ**: *ossa* is stressed by position, while *taetra* and *situ* add to the basic inherent horror of the bones.

**maestissimus**: probably combines the senses 'causing sorrow' and 'horrific' (*TLL* VIII.49.7 ff., 52 ff.).

**184 per piceas**: with this attractive conjecture of Madwig these will be the *arboribus* of 178, and *te .../iam tua silva ferat* at 191 f. makes it clear that the heads are fixed to these trees. Jim McKeown suggests to me that such impalement would have especially powerful associations after the Varus disaster of 9 AD (cf. Tac. *Ann.* 1.61 *truncis arborum antefixa ora*). The line of heads above makes for a grisly decorative border, and there may be

a black joke on Amycus' part in placing them above the other remains (as the head tops the rest of the body in life). The *picea* elsewhere forms part of dark and dread settings (see Campanini); in particular the tree had funereal associations, which are here doubly apt (for the victims so far, and now for Amycus himself): cf. Virg. *Aen.* 6.180, Stat. *Theb.* 6.100 and Pliny *N.H.* 16.40 *feralis arbor et funebri indicio ad fores posita ac rogis virens.*

**adverso sub vulnere**: *sub* 'through' denotes the instrument (*OLD* s.v. 13). For *adversus* in a transferred sense used *de vulneribus adverso corpore exceptis* see *TLL* I.865.77 ff.

**185** The total obliteration of the face (cf. 167 f.) and consequently the name (i.e. identity) of the victims is held back to form an appalling addition to the already grim detail of the line of heads.

**nec nomen erat**: Langen compares Virg. *Aen.* 2.557 f. (of Priam) *iacet ingens litore truncus/ avulsumque umeris caput et sine nomine corpus* (as well as the *sine nomine* link, there is in common *litore* as the setting and the decapitation of the corpse). The reminiscence brings with it the dismal solemnity of Virgil's picture and intimates that Amycus' prey like Priam were great heroes whose loss was tragic, and who were butchered swiftly and cruelly by a vastly stronger opponent near an altar. VF outdoes Virgil in horror by means of the destruction of the features and display of the heads.

**186 sacra metu**: the gloves may be on Neptune's altar simply as the centre-piece of Amycus' display, or he may have formally dedicated them to the god, just in thanks for his success so far or asking for continued success (cf. e.g. *A.P.* 6.11–16). So possible senses for this phrase are 'consecrated with veneration', 'sacred because of veneration' and 'detestable because of fear'. VF may well have intended more than one sense to be felt simultaneously. *Metus* fittingly frames the description of the display (cf. 181).

**187** A full line on Dymas' *monitus* being recalled, dominated by *hospitis Dymantis* at either end, shows Dymas at last having an impact on the Argonauts (but not for long)! The Argonauts' (temporary) dismay is understandable (and builds up Amycus as an opponent), but it is carefully outweighed by the courage at 190 ff.

**hospitis**: certainly means 'stranger' but there is surely more to it than just that. With wry humour Dymas could be regarded as Amycus' 'guest'

and as the Argonauts' 'host' (showing them around etc.). And the word does raise the theme of hospitality (which Amycus singularly fails to provide).

**primum**: the idea may be that Dymas' advice/warnings at 145–156 had at once totally dropped out of the Argonauts' thoughts until now (when seen to have validity), or *primum* may just indicate that the action in 187 preceded that in 188 (cf. *TLL* X,2.1365.66 ff., and for *et* = 'and then' see *OLD* s.v. 16).

**rediere**: 'recurred' to their minds (*OLD* s.v. 8c).

**188 subiit … imago**: the verb combines the senses 'come over' (of emotions) and 'suggest itself' (of mental images): see *OLD* s.v. 11, 12. This is a realistic touch: the sight of Amycus' cave and display (on top of Dymas' remarks at 148 ff.) *would* make one wonder what kind of a creature could do this and conjure up a mental picture of it. On the long second i in *subiit* see Campanini.

This line may (as Korn suggests) contain a reminiscence of Virgil *Aen.* 2.369 *ubique pavor et plurima mortis imago* (with all its horror and death).

**189 oculos … tenuere**: primarily the meaning will be that they kept their eyes fixed on one another (see *OLD* s.v. *teneo* 3c). At a loss and stunned (cf. Spaltenstein), they would do this to see how the others are reacting and whether anyone is prepared to say or do anything, and perhaps also (as Langen suggests) so as not to look at the terrible things nearby (so the 'check' sense of the verb may be latent).

There is a clear echo of Virgil *Aen.* 11.120 f. (of envoys from Latinus after Aeneas has agreed to let them have their dead back) *illi obstipuere silentes/ conversique oculos inter se atque ora tenebant.* VF dexterously rings the changes on his model in this and the following lines: at *Aen.* 11.120 f. they are amazed at Aeneas' generosity, and then one of their number (old Drances) speaks out, praising Aeneas and promising to try to curtail the fighting and help Aeneas as an ally.

**190 ff.**. Now the major exploits begin for the Argonauts, who really start to grow as heroes at this point in the poem, rising to the challenges of Amycus, the Harpies and the Symplegades in book 4 (and to more subsequently). Before IV there were no great achievements for the group as a whole (Hercules rescued Hesione on his own in book 2); on several occasions they were despondent, frightened, inert and without direction

(1.626 ff., 2.34 ff., 356 ff., 3.362 ff.); and there was also the debacle at Cyzicus (3.73 ff.).

VF here sets up Pollux as diametrically opposed to Amycus and makes the latter seem even worse on his entry at 199 ff. Pollux is controlled and quietly determined, a man of few words (who does duly kill his adversary), in contrast to the wild and loud Amycus, whose lengthy speech at 206 ff. contains much empty bluster. Pollux is intent on just retribution for one criminal, whereas Amycus perverts *lex* (209) and wants to murder a large group of innocent travellers (216 ff.). Pollux inspires his companions, while Amycus terrifies his (200 f.).

**190** Campanini (83–85) points to the links with AR 2.19 ff., where in similar fashion Polydeuces reacts angrily to Amycus (who made a challenging speech at 2.11 ff.) and is the one among the Argonauts to speak out, saying to him ὅτις εὔχεαι εἶναι (cf. *quicumque es* in 191). VF gives his Pollux more prominence: he stands out more from the rest of the Argonauts, and his speech is more insistent and minatory; he also reacts twice (to the display here, and to Amycus' challenging words at 225). That doublet could play subtly on Pollux as a twin.

**sidereo ... ore**: *ore* here may mean 'face' and be an ablative of respect (with *interritus*) or description; alternatively it may denote the lips (as it seems to at *Einsiedeln Ecl.* 1.17 *et mi sidereo cor movit Cynthius ore/ laudatamque chelyn iussit variare canendo*).

*Sidereum os* is a variously pointed phrase which elevates Pollux economically. It intimates that he is handsome, bright and glorious like a star (cf. *OLD* s.v. *sidereus* 2 and *sidus* 8), so that he stands out by the black, squalid and inglorious cave. By linking him with the stars VF makes Pollux superior to Amycus, who only reaches to the clouds (at 149) and is only like a high mountain (at 202 f.). *Sidereus* also alludes to Pollux's continued existence as a star (cf. 1.573 and see Campanini) in contrast to Amycus, who will soon cease to exist. There were also baleful and destructive *sidera* (such as Sirius), and Pollux will prove to be baleful and destructive as far as Amycus is concerned.

As Mehmel 34 points out (after Burman), VF will also have had an eye to AR 2.40 ff., where Polydeuces is compared to a star as he prepares to fight Amycus. Our poet transfers this stellar comparison to an earlier point in the action here, and repeats it later (*siderea de fronte* in 331), using it to frame the actual fight (and perhaps alluding again to Pollux as a twin via the doublet). Here, as well as distinguishing Pollux from Amycus (as in AR), *sidereus* contrasts with the setting's darkness and inglorious ugliness.

**191 tamen**: picks up from the following *quicumque es* ('whoever you are, I will none the less bring it about that you ...').

**hac ... formidine**: some explain this as an ablative of description with *te* or *quicumque es* (but this seems strained); others take the noun to mean 'terrifying thing(s)' and to refer to Pollux's right hand or the boxing gloves of 185 (but it is not easy to see such allusions). I would suggest that *formido* in this context most naturally denotes the horrors in front of the cave (cf. *metus* in 181) and can best be explained as a causal ablative (for the ablative used for the external cause like this cf. e.g. Cic. *Leg.* 3.15 *regale civitatis genus ... non tam regni quam regis vitiis repudiatum est*), with the terrible sight making Pollux determined to mete out poetic justice.

**faxo**: on the largely archaic *faxo* (used as a future for *facio*) see *TLL* VI,1.83.18 ff. It was common in Plautus and Terence, and so probably has a colloquial (plain-speaking) flavour here.

There is animation in the dislocated word order and vehement alliteration here (and in the sigmatism and assonance in the brisk 192).

**192 tua silva ferat**: i.e. in his turn Amycus will be killed and his head (and possibly other body parts too) will be set up among the trees mentioned at 183 f.

**modo ... artus**: i.e. provided that you are a creature of flesh and blood (not a supernatural being), with blood to be spilt and limbs to be battered and broken (and perhaps torn off and strewn around/fixed to trees as well).

**193 forti**: 'gallant' (i.e. involving bravery on the part of the Argonaut fighting Amycus). For *forti ... pugna* cf. Val. Max. 2.8.2, 3.2.23, 5.3.2 *cum in Aventino C. Gracchi nefarios conatus et aciem pia ac forti pugna, magnis vulneribus acceptis, fugasset*, Stat. *Theb.* 9.651.

There may be an echo in this line of Virg. *Aen.* 12.282 *sic omnis amor unus habet decernere ferro.*

**194 virum**: the use of this term to designate Amycus (rather than *gigas* or *monstrum*, after 149 and 155) reflects the point of view of the Argonauts, who have been inspired by Pollux to diminish Amycus in their thoughts (cf. Korn). It also prefigures his actual diminution in the boxing match.

**contraque occurrere poscunt**: as well as correcting 155 f., this phrase pointedly inverts 112.

**195 ff.**. Line 196 (which appeared only in the lost C) has been rejected by many editors as an interpolation based on Stat. *Theb.* 7.436 ff. *ac velut ignotum si quando armenta per amnem/ pastor agit, stat triste pecus, procul altera tellus/ omnibus et late medius timor; ast ubi ductor/ taurus init fecitque vadum, tunc mollior unda,/ tunc faciles saltus, visaeque accedere ripae*. However, there are no close similarities in expression here to offer strong support for this claim of 196 being an invention derived from Statius: *taurus* and *init* in *Theb.* 7.439 are common, but individual words like this elsewhere in VF's simile (*ignotis*, *amnem*, *omne*, *pecus* and *mediis*) are also found in Statius' image, making it clear that one of the ancient authors had the other in mind. Line 196 is unobjectionable with regard to diction and style (cf. Hurka 54 f.). In addition, it is grammatically a rather involved line for an interpolator to come up with, and a surprisingly effective one too (the euphony; the juxtaposition of *taurus* and *aquis*; the pointed *tumentem*, which means 'swollen' of the river, but also hints at Amycus being inflamed, presumptuous and bombastic: see *OLD* s.v. *tumeo* 2, 3, 4, 5). Liberman (263 n. 32) considers the verse authentic, suggesting that it was omitted due to the similar endings of lines 195 and 196, and on balance I am inclined to agree with him. At any rate all the links with *Theb.* 7.436 ff. make it highly probable that the lead-animal in VF's simile was a bull.

The image illustrates the way in which Pollux takes the lead in his readiness to encounter a dangerous opponent about whom much is unknown, and as a result of his example the rest of the group lose their fear and take the same positive attitude; it also (in 198) clearly anticipates the actual overcoming of the danger and the move on from it. The bulls (= the Argonauts) are large and powerful but dwarfed by the river (= Amycus); they are also sentient in contrast to the unthinking *amnis*. Amycus, like the river, is mighty, violent and potentially destructive; a hindrance (but only a temporary one); and a great threat (with an aquatic connection), but in fact a threat which this time amounts to nothing. Deft links give the simile added point. It wittily picks up the notion in 100 of Bebrycia not being hostile to bulls. It represents an unexpected return (after 152) to the comparison of Amycus to one who slays bulls in AR 2.91, giving a further twist to that. It corrects the *segnes tauri* image of Amycus' victims at 152. And it is itself taken up at 337 ff. after the victory.

**198 pone subit**: as Stroh 32 maintains, this looks like an echo of Virg. *Aen.* 2.725 *pone subit coniunx*, where the same phrase (found nowhere else in Latin) occurs in the same position.

**iamque et ... undis**: i.e. the herd gets to the middle of the river and then moves forward beyond that towards the far bank. On *iamque et* see *TLL* VII,1.109.27 ff. and Korn. Here it means 'and now also', as it does at 7.431 f. *supplicis aspicit ora/ conticuisse viri iamque et sua verba reposci* and Stat. *Theb.* 2.307 f. *Ismenius heros/ respicere ad Thebas iamque et sua quaerere regna*. The poet may have opted for *procedo* here (of the animals to which the Argonauts are compared) because it was frequently used of soldiers (*OLD* s.v. 1b, *TLL* X,2.1496.54 ff.).

**199–221** At last Amycus enters the narrative, coming to the cave and promptly challenging the Argonauts to fight in a boastful and minatory address. With great visual impact the ghastly cavern is approached by the still more dreadful monster. Our appetite has been whetted by hearing so much about him, and now he actually appears in person, and takes centre stage. After bringing the Argonauts (especially Pollux) to the fore in the last section, here VF puts the spotlight on Amycus and lets him dominate this segment. He really comes alive and his character is significantly developed, as we now learn that even his own subjects are afraid of him and perceive several new traits revealed in his speech (arrogance, ignorance, imprudence, mendacity, grim humour, impiety). The great concentration of negative points prejudices us against him still further and makes us still more keen to see the fight and see him get his come-uppance (and our anticipation is increased as the giant here starts to get the contest going). At the same time Amycus has his clownish side and is really asking for it, and the lines are shot through with underlying irony and humour (which undercut the king's coarse jesting and sarcasm).

Here VF reverts to AR's narrative, as this section obviously corresponds to AR 2.8–19. Again he goes for a stronger impact. Whereas his model's Amycus receives no description and simply makes his way to the Argonauts, in under a line (2.8), VF allocates his first five and a half lines to Amycus' approach to them, using them to bring out various formidable aspects in his description of him, and making him rush in an unreasonable manic rage. So too at AR 2.11 ff. the king challenges the heroes in a brusque and intimidating speech of 8 lines, delivered haughtily (as we are told in 2.19); but in our poet he comes out with a speech of 16 lines which is developed into something much more menacing and arrogant (VF shows this feature rather than just telling), and which is mocking, lying and blasphemous too. VF takes characterization and irony a lot further, and adds the element of humour. All in all his dense and lively passage has much more to entertain readers.

**199** VF progresses neatly from the simile of the herd of bulls in motion to Amycus moving away from his *greges*. At 199 ff., esp. if Amycus is up on the ridge above the cavern (see below), we may (as Korn claims) be meant to think of Polyphemus' initial appearance to the Trojans, who had recently landed in his territory and had just been conversing with someone who had survived him, at Virg. *Aen.* 3.655 ff. *vix ea fatus erat, summo cum monte videmus/ ipsum inter pecudes vasta se mole moventem/ pastorem Polyphemum et litora nota petentem,/ monstrum horrendum, informe, ingens, cui lumen ademptum*. Such a remininscence would be picked up by the simile at 202 f., and VF's giant would again surpass the (ponderous and diminished) Cyclops.

**procul e silvis**: most obviously the adverb will mean 'some way off' and *silvis* will denote the trees above the cave recently mentioned at 178 and 184 (and *devolat* in 204 will have the sense 'rushes down'). But it is also possible that *procul* = 'far away' and *silvis* refers to woods elsewhere (and *devolat* could mean 'flies' or 'flies away': see *TLL* V, 1.869.49 ff.).

**silvis … gregibusque**: as Amycus makes his actual entrance in the poem, the association of him with wild nature, unfeeling wood and beasts is eminently appropriate. There is also some irony here, as for his own sake the king should have stayed away out of sight in the woods.

**sese … ferebat**: as Wagner and Langen point out, *se ferre* is used of proud movement (e.g. at Ennius *Ann.* 516, of a spirited horse, *fert sese campi per caerula laetaque prata/ celso pectore*, Virg. *Aen.* 1.503, 5.289 f., 373, 11.779). Such a nuance would fit with the haughtiness that Amycus shows later in this section.

**200 saevus in antra gigas**: the application of *gigas* and *giganteus* to beings other than the Giants who attacked and were beaten by the Olympian gods was very rare (see Langen and Korn and cf. also Sen. *HO* 1759), so the noun here takes the attention and has connotations of impiety, aggression and defeat.

**nec sua turba**: *nec* means 'not even', and *turba* refers to attendants who accompany the king (otherwise their presence at 254, 278 f. and 315 f. is unexplained).

**tuendo**: the modal ablative of the gerund is used like a present participle (see Austin on Virg. *Aen.* 2.6).

**201 taciti secura metus**: the rather chilling *taciti* means that his subjects are too frightened even to make a sound (to speak, groan, whimper etc.). *Securus* with the genitive here has the sense 'immune from' (*OLD* s.v. 5a).

As Korn suggests, the very unusual phrase *secura metus* probably comes from Sen. *Ag.* 638 (of the Trojans taking in the wooden horse, *secura metus Troica pubes/ sacros gaudet tangere funes*) and occurs elsewhere only at 3. 329 (spoken by Clite on being given back her dead husband Cyzicus) *heu talem tantique metus secura recepi*. That earlier use of the phrase by VF means that it has here apt associations of a king's unexpected death at the hands of an Argonaut. At the same time VF inverts Seneca: there the Trojan *pubes* was *secura metus* when accompanying the monstrous horse that would soon bring about their destruction, while here the Bebrycian *turba* is not *secura metus* when accompanying the monstrous giant who will soon be destroyed himself.

**201 f. mortalia nusquam/ signa manent**: Wagner (and others) took this to mean *quidquid hominum est, adspectum eius fugit, ne vestigia quidem hominum longe lateque adparent*; but at 254 and 278 f. the king has by him attendants, who only flee at 315 f., and helpers bring prey to him at 107 ff., so there is no reason why his people should shun him now. *Mortalia .../signa* should rather be taken to mean 'signs of humanity' which were nowhere evident in the monstrous Amycus (cf. Hom. *Od.* 9.190 f., quoted in the note on 202 f., which was in VF's mind here). Korn explains *manent* as equivalent to *sunt* (cf. *TLL* VIII.290.13 ff.), while admitting that the absence of a predicate adjective, participle or gerundive is unprecedented at this period. It is also possible that the idea is that Amycus had looked like a human being (at birth and early in his life) but subsequently grew so huge that he no longer seems at all like a mortal now. In either case there is typical hyperbole.

Elsewhere *mortalia signa* occurs only at Lucr. 3.521 (*ergo animus sive aegrescit, mortalia signa/ mittit, uti docui, seu flectitur a medicina*), where it means 'indications of mortality'. Here VF does not just alter the meaning but actually contradicts Lucretius' sense, as Amycus soon gives clear indications of mortality.

**202 f.**. The image intimates that the king is huge and extremely tall (note the placement of *altis*, *summus* and *omni*), and also awesome, extraordinary, unfeeling and inhuman. The simile likening a person to a mountain or crag (not found at this point in AR's narrative, but probably a variation on his comparison of Amycus to a lion hunted in mountains at 2.26 ff.) was quite common in epic (cf. e.g. Hom. *Od.* 9.190 ff., 10.113, *Il.* 13.754, 17.747 ff., Virg. *Aen.* 12.701 ff.); but, as Shelton 194 notes, here VF is clearly indebted to *Od.* 9.190 ff. (of Polyphemus)

οὐδὲ ἐῴκει/ ἀνδρί γε σιτοφάγῳ, ἀλλὰ ῥίῳ ὑλήεντι/ ὑψηλῶν ὀρέων, ὅ τε φαίνεται οἶον ἀπ' ἄλλων. VF brings out more his crag's loftiness (*summus abit*) and remoteness (*longeque*), thereby making his Amycus top Homer's Cyclops, and with his context (Amycus plus attendants) he makes the high mountains do extra duty (suggesting other formidable figures dominated by Amycus). He also injects point: he likens to such a mountain crag one who kills victims on a crag (109 ff.), and who is probably at this point towering up on a ridge himself (199n.; and if Amycus is leaving that ridge, there may well be play in *abit* on the meaning 'depart'). The image is picked up with the simile of the fallen portion of a mountain at 321 f.

**montibus altis/ summus abit**: *montibus altis* may go with *summus* (the ablative = 'on') or with *abit* (the ablative = 'from') or with both. The 'extend away (from)' meaning of *abeo* is appropriately unusual (*TLL* I.71.76 ff.).

**stat**: VF may have an eye to the 'stand up (for combat)' and 'stand firm (in combat)' senses of the verb (see *OLD* s.v. 2a, 3a). At any rate Amycus in fact soon sinks and falls (307 ff.).

**204 inde**: 'then' (after he catches sight of the Argonauts) or 'from that place' (referring back to 199).

**furens**: is double-edged (the king is mad with rage and also mad to go rushing up to the heroes, especially Pollux, who will bring about his death).

**nec … profecti**: the ellipse of *sit* and *sint* here (together with the frequency of c, q and v and the many dactyls at 204–206) makes for a speedy, staccato effect, as do the frequent ellipses in Amycus' speech (of *vos* in 207, of something like *huc venistis* in 208, and of parts of *sum* in 213 and in several subsequent lines). The omission here of the standard epic inquiry about newcomers' purposes, origins etc. (for which see Heubeck-West-Hainsworth on Hom. *Od.* 1.170, 171–173, Cuypers on AR 2.8–10, Virg. *Aen.* 8.112 ff.) marks Amycus out as uncivilized and also (for scorning to find out who he will be fighting) conceited and imprudent.

**205 protonat**: occurs here only and is suitably singular. It implies that the king's speech was intimidating and very loud and came down from on high, while investing it with an aura of danger and potential destructiveness. The verb makes him thunder like Jupiter before the god's offspring, and in conjunction with *fulminea* (167), *mortalia nusquam/ signa manent* (201 f.) and *aliis rex Iuppiter oris* (219) it intimates that Amycus has

replaced Jupiter there, only for this fake Jupiter to be defeated by a son of the real one, in accordance with Jupiter's will (126 f.).

**206 incipite**: presumably he means begin fighting (so *incipe* at Virg. *Aen.* 9.741). There is humour here, as *he* is the one who is starting things off, he begins his speech with 'begin!', and he should rather be asking them not to begin, to go away etc. (instead he himself ensures with his speech that his last fight will take place).

**iuvenes**: very probably contains a sneering implication of lack of common sense, maturity and strength (cf. e.g. Quint. *Decl.* 260 p. 63,15 *ignosce, iuvenis est, non satis roboris, nondum satis iudicii* and see *TLL* VII,2.735.55 ff.), comically enough, as Amycus himself lacks sense here in taunting the Argonauts.

**fiducia**: will have the negative meaning of 'audacity, temerity' (cf. e.g. Virg. *Aen.* 1.132 and Serv. ad loc. *hoc loco fiduciam pro confidentia posuit*, Serv. auct ad *Aen.* 2.61 *sane veteres fiduciam interdum pro crimine et audacia ponebant, ut Sallustius*). This is rich in the mouth of Amycus!

**207 auditas … lacessitis oras**: *auditas … oras* = *oras de quibus audivistis* (so that they know about his law that visitors must box with the king and have come with the deliberate intention of taking him on). It is not just unfair but outrageous (for Amycus of all people) to accuse the Argonauts of harassment. There may also be sport with the 'provoke' sense of the verb (as Amycus is himself provoking).

**208 sin errore viae**: he only envisages two reasons for the arrival of the Argonauts, and this one is also wrong. The combination of confidence and flawed intelligence is quite in character; it is also diverting, as is the touch of making Amycus attribute to others *error* (and later in the line a *mens* that is not *gnara*).

**213** Schenkl's transposition of this line (accepted by all modern editors) makes it much more functional and provides a better follow up to 208 and a smoother progression after 212.

**Neptuni domus**: the reference may be to the cave, which could be regarded as a shrine to the god (cf. 186; see *TLL* V,1.1970.18 ff. for *domus* with this application). Or the king may be claiming that this is Neptune's 'country' (*TLL* V,1.1973.40 ff.), falsely, as really it is Amycus' realm (see 115 f.).

**Neptunia proles**: the diction is lofty (see 141n.; the particular combination *Neptunia proles* occurs often in epic, e.g. at Virg. *Aen.* 7.691, 9.523, Ovid *Met.* 10.639, 665, 12.72, VF 1.415, 4.256).

With this expression and with the twofold allusion to Neptune in this line, the emphatic position of *Neptuni* and the juxtaposition *egomet Neptunia* the king is bragging and trying to cow. But for us this all falls comically flat after Neptune's abandonment of his son (esp. 124 f.; which mean that Amycus' fall is foreshadowed here, as Shelton 194 remarks).

**209 f.**. There is solemnity in the rare *lex (est)* + infinitive (*TLL* VII, 2.1256.1), *caestus tollere* (148n.) and *adversa … bracchia* (here only). In addition there may well be a dignified fulness in the combination of *adversa* and *contra*. Possible senses for *adversa* are 'directly facing', 'opposed in battle' and 'hostile' (*OLD* s.v. 5, 8, 9), while *contra* may mean 'so as to face the enemy', 'against the enemy' and 'in opposition' (*OLD* s.v. 2, 4, 5). Again there is undercutting, in the mention of a *lex* for the lawless (102 f.) land of Bebrycia.

**210–212 sic**: 'on this condition'.

**ingens Asiae plaga**: the gravity continues (in addition to the impressive geographical sweep, *ingens plaga*, with *plaga* meaning 'region', and *Asiae plaga* occur nowhere else). Amycus means the inhabitants (or specifically the *reges*: see 212) of the *plaga* (cf. e.g. Sen. *Oed.* 424 ff. *vidit aurato residere curru,/ veste cum longa tegeres leones,/ omnis Eoae plaga vasta terrae,/ qui bibit Gangen niveumque quisquis/ frangit Araxen*).

**quique … / … iacet**: again there is an imposing vastness. The reference is to the Euxine Sea, extending north of Bebrycia on the right and to the left (i.e. the sea's eastern and western parts). As with *Asiae plaga*, Amycus will mean those people (or specifically *reges*) who live beside the Euxine (and perhaps those who sail over it too); but this time his expression seems clumsy and rather quaint (it conjures up a picture of the sea itself going to the king). In addition, Amycus once more shows an amusing flaw in his intelligence: while relishing his triumphs over victims from these immense tracts, he is fatally unaware of Greece and the superior *reges* (esp. Pollux) that it produces.

As Summers 38 maintains, at 210 f. there seems to be an echo of Ovid *Her.* 12.27 f. (Medea speaking about her father) *Scythia tenus ille nivosa/ omne tenet, Ponti qua plaga laeva iacet*. The echo has point: that is also a

futile vaunt about vast expanses by a royal barbarian with a connection to Jason and the Argonauts.

**visit/ hospitia**: because of its uniqueness this phrase has weight and attracts notice, while *hospitia* is doubly emphatic by position. If the verb means 'visit', the primary sense of *hospitia* will be 'guest-quarters' or 'home' (*OLD* s.v. 3a, 3c), but Amycus will be playing sardonically on the 'hospitality' meaning of the word (cf. 145 f.). Alternatively *visit* may have the sense 'go and inspect' (*OLD* s.v. 2c), with *hospitia* meaning 'hospitality'.

**212 hoc … reges**: the reading of the mss. is ably defended by Hudson-Williams 1959 64 f., and Burman's conjecture (*functi* in place of *cuncti*) is unnecessary. *Hoc … certamine* may be ablative of price (with the contest viewed as a ransom) or instrumental (i.e. *nullus rex remeat nisi hoc certamine peracto*; cf. AR 2.12 ff.). On *reges* see 130n.

Amycus is trying to be funny, but in fact is funnier than he realizes, and he thinks that he is being ironical, but actually his words are more true than he knows: all the present *reges* will be returning *hoc certamine*, and all the earlier ones killed by him return at 258 ff. because of this contest (as ghosts, to watch it). So the forcefulness of the marked alliteration in this line rebounds on the speaker.

**214 f. iam pridem**: here speaks the sadist, as Otreus was butchered at boxing recently.

**frigida …/… humus**: i.e. the ground has not been warmed and soaked by the blood of opponents and has on it only a few of their teeth knocked out in combat (*raris/ dentibus* is an ablative absolute: see Korn). The collocation of details highlights the inherent brutality of the thought. The complaint backfires, as the soil will soon have on it the giant's own blood (cf. the heavy bleeding at 308 f.). Korn points to the grisly twists whereby Amycus' ground is warmed by blood rather than the sun, and thirsts after blood instead of water. VF may also have in mind the 'chilling' sense of *frigidus* (*OLD* s.v. 6b).

**foedera iunget**: there is sarcasm in the formal language. The king may mean 'make an agreement' to box (this sounds civilized, but rules are not respected in Bebrycia: see 102 f., 166 ff.) and/or 'form a bond' (of friendship and hospitality), something which for his own sake he really *should* be encouraging.

**216 prima … fero**: *dona* on the surface denotes the victor's prize (which the giant *will* be yielding), or gift(s) for a guest-friend (if that is the sense, this could well look to Hom. *Od.* 9.369 f., where Polyphemus promises to eat Odysseus last as a ξεινήιον (so Langen), and/or it could be a reversal of Theoc. *Id.* 22.60 f., where Amycus refuses to give and accept such presents). What Amycus actually means with *dona* is pain and death (cf. *TLL* V,1.2017.25 ff. for the noun so used). *Manu* is far from redundant: hands are used to give a gift, and also to administer a beating. *Fero* is indicative in place of subjunctive in a deliberative question (see Korn ad loc. and Langen on 5.285). There is no need for Heinsius' conjecture (*feram*).

**217 ibit honos**: the verb here = 'to go to a person as a gift, prize etc.' (*OLD* s.v. 21a), while the noun means 'present' or 'reward' (*TLL* VI,3.2923.11 ff., 2924.17 ff.) or 'honour' (on the surface the distinction of beating the king; but really the privilege of being killed by such a great one: cf. 243). In his risible ignorance and arrogance he envisages himself killing all the Argonauts, whereas he will in fact be killed himself by the first one to box with him.

**fuga … auras**: *fuga* = 'means of escape'. He stresses (via repetition, parallelism and striking sound) how completely unable to escape they are, while he should actually be trying to escape himself; and by infuriating the Argonauts (cf. 222 ff.) he has in fact ensured that there is no means of escape for *himself*. And among his addressees are the winged Zetes and Calais, who could certainly evade him by flying through the air.

If (as Korn opines) VF does have in mind here Virg. *Aen.* 12.892 f. (Aeneas to Turnus on escaping) *opta ardua pinnis/ astra sequi clausumque cava te condere terra*, there is neat inversion (the order of sky and land is reversed, Amycus says there is *no* escape, and, unlike Aeneas, he is wrong).

**218** This full line on imagined terror on the part of the Argonauts evinces a ludicrous conceit and underestimation of his opponents by Amycus (as their actual reaction at 222 ff. soon makes clear).

**superi … vocati**: 'invocation(s) of the gods' or perhaps (still more insolent) 'gods who have been invoked'.

**219 aliis rex Iuppiter oris**: i.e. Jupiter is not in control and is not revered here—*I* am the ruler of this country. Jupiter is selected for rejection

because he is the supreme deity and also (so Dräger) the god of hospitality who might protect the Argonauts. The blasphemy seems even worse after Neptune's acceptance of Jupiter's superiority at 126 ff. Nemesis rapidly succeeds this hybris, and the emptiness of the boast is well brought out by the way in which one who denies the power of Jupiter himself cannot even beat one of Jupiter's sons.

Korn maintains that this remark is an inversion of Virg. *Aen.* 10.112, where Jupiter says *rex Iuppiter omnibus idem*, and that the king's contempt for the god (which I also note at *Orph. Arg.* 663) is based on that of the Cyclopes at Hom. *Od.* 9.275 ff., while Adamietz 55 suggests that Amycus' open opposition to Jupiter here is a development of AR's comparison of him to enemies of Zeus at 2.38 ff.

**220 f.** There is a laughably megalomaniac climax here, as Amycus' plans now extend to every vessel in the area and he imagines that he can somehow prevent all of them from passing by and ensure that the Symplegades move about on a sea without ships (in fact the Argonauts stop the movement of the Symplegades (708 ff.) and what Amycus brings about is his own death). The stress in the placement of *faxo* (block spondee) is entertaining.

**faxo**: see 191n. The two lines of threat introduced by *faxo* clearly recall Pollux's resolution at 191 f. and range the two combatants against each other verbally (cf. Lüthje 149). In place of the Argonaut's brief, dignified and quietly determined resolve (which is just and is realized) we find here, at the end of a quite long speech, absurd bluster (which does not have right on its side and does not come true).

**Bebrycium . . . / . . . fretum**: with this (emphatic and grave) unique phrase the king lays claim to the waters off Bebrycia or (more likely, because more presumptuous) the whole Propontis.

**ponto volitet Symplegas inani**: the verb will mean 'move swiftly' or 'go to and fro' (*OLD* s.v. 2, 3), while *Symplegas* is singular for plural. There is a jocular touch in making the final word of these hollow boasts *inani* (='empty', i.e. free of ships), with its connotations of 'foolish', 'illusory', 'groundless' and 'futile' (*OLD* s.v. 10b, 11, 12, 13a).

There is an obvious reminiscence here of Lucan 2.718 f. (of the Symplegades failing to crush the Argo and becoming fixed) *vanaque percussit pontum Symplegas inanem/ et statura redit*. Korn notes the echo, but not the sly humour of Amycus, in the very act of claiming that he will get rid of the Argo and other ships so that none will sail through the Symplegades and they will be in motion on an empty sea, being made to

use words which conjure up the coming successful passage of the Argo through the rocks and their subsequent loss of mobility.

**222–260** In the previous section Amycus finally appeared, and issued his challenge, arousing expectation of combat, but the retardation continues here (providing still more of a build-up to the fight) with preliminaries such as the acceptance of the challenge, intimidation by the king and gloving up. VF takes some more time to stress that this will be a very tough contest, in which Pollux will finally defeat his daunting and obnoxious opponent, and by the end of this passage the bout is clearly imminent and we (along with the shades) are really eager to see it and Amycus' thoroughly deserved punishment. As well as taking us on to the boxing match by means of a natural chronological progression of events, this section fills out the picture more and prepares the way logically for what will actually happen in the fight. VF completes the scene by highlighting the spectators (their taut silence and the backdrop of dark cloud and shades at 257 ff. make for a powerful climax) and by informing us of their feelings about the upcoming combat (the dwelling on their fear, misgivings, uncertainty and keenness helps screw up further the emotional pitch). The poet also now brings the two opponents together and openly contrasts them. He brings out Amycus' loud and uncurbed over-confidence, his physical superiority and his dominating presence (he has greater textual prominence than his opponent, takes the lead and speaks, twice), whereas Pollux shows restraint, silent determination and imperturbability (unbowed in this preamble as in the contest later). In particular VF smoothly ushers in the coming encounter between the bruiser and the boxer in which the giant is beaten by his smaller but more wily adversary and makes that outcome quite feasible by emphasizing that Amycus has much more brawn than brains: the poet makes him say and do many foolish things here, and evince various flaws that will contribute to his defeat (e.g. lack of self-control and finesse, unreflecting impetuousness, imprudence, and a tendency to be taken in by appearances). Finally, the close engagement with AR continues here, and VF's variations on AR 2.19–66 (for which see the notes below) and additions to that source passage (at 226–231, 243–248 and 257–260) are especially aimed at building up the fight and Pollux's feat, and adding humour, irony and cerebral appeal.

**222–225** The plurality of people responding to Amycus brings out the bravery of the Argonauts (inspired by Pollux, and outraged by the king's

challenge). VF enlivens the list stylistically: the balanced pairs that occupy 223 and 224 (with chiasmus also in 223 of *et* and *simul*) are enclosed by two individuals in 222 and 225 (the leader, and the one who actually fights, with their names ending their lines).

At AR 2.19 ff. the Argonauts are all angered by the king's speech but only Polydeuces stands forth, quickly. Here there is a more vigorous response by the crew and Pollux shows greater speed and eagerness (he takes his stand faster than *protinus*, and he is already stripped for action, whereas AR's Polydeuces only takes off his cloak at 2.30 f.).

**222 asper**: 'exasperated' and also 'fierce' and 'hostile' (*OLD* s.v. 10a, 9a and 11a). VF catches in a single word the ἄγριος .../... χόλος which seizes the Argonauts at AR 2.19 f. As Korn suggests, the adjective may apply to the heroes subsequently mentioned by VF as well as to Jason, in line with AR 2.19 f.

**223 Aeacidae**: i.e. Peleus and Telamon (see Korn).

**Calydonis alumni**: i.e. Meleager and Tydeus, sons of Oeneus (king of Calydon) by different mothers (cf. 5.573 and see Apollod. *Bibl.* 1.8.1 f., 5).

**224 f. Nelides**: i.e. Periclymenus. The Argonaut Nestor was also a son of Neleus, but at 1.388 ff. Periclymenus is specifically referred to as *Nelidesque Periclymenus* and is said to be a boxer, so he will be meant here.

**Idasque prior**: *prior* means 'earlier' (than the others mentioned at 222–224). This may well slyly invert 1.461 *novissimus Idas* and pick up 3.470 f. *instaurant primi certamina liber amictu/ Eurytus et ... Idas* (but here Pollux is actually first to strip and start the contest).

**quae maxima .../nomina**: *nomen* = 'the name (of a person) as implying the individual bearing the name' (*OLD* s.v. 17). *Nomina* may have been incorporated into the relative clause but actually be in apposition to the subjects of *surgunt*, i.e. *Iason ... Idasque, nomina quae maxima [sunt]*. Or *nomina* may really belong inside the relative clause, and *quae* may refer to the subjects of *surgunt* but agree in gender with the predicate in the relative clause, i.e. *Iason ... Idasque, quae maxima nomina [sunt]*.

**surgunt**: there has been no indication that the Argonauts were seated, so the sense will be 'roused themselves to action' (*OLD* s.v. 3). But, as there is a giant present, there is probably sport with the meanings 'rise' and 'tower' (*OLD* s.v. 1, 7).

**sed ... Pollux**: he was so eager that he had already stripped for the bout, and taken up a stand for combat, whether *steterat* is from *sto* (*OLD* s.v. 2a) or *sisto* (*OLD* s.v. 4e). It is a playful touch to leave until the end of the list the one who reacted first and fastest. VF has been toying with his readers, making it seem in 222 that Jason was the first to respond, and then in 224 intimating that Idas was the first (and leaving us wondering about Pollux in all this), before finally revealing that Pollux had in fact beaten all these great names to it. This is also a way of highlighting Pollux (as is the dramatic alliteration in this line and the placement of his name). Again (cf. 190 ff.) he is singled out, as someone superior to mighty warriors, something which enhances his standing and prefigures his superiority to Amycus in the bout.

**226–231** For intellectual entertainment there is learned allusion. Traditionally Pollux was immortal, so Castor's fear for his life here, while touching (and the tenderness stresses Amycus' savagery by contrast, as Korn remarks), is also decidedly quaint (and actually, if anyone, it is Amycus who should be afraid). VF also seems to be thinking of a version of the story of the fight that the Dioscuri had with Idas and his brother Lynceus (easily brought to mind after the mention of Idas in 224 immediately before Pollux and Castor in a context of combat). In this version (for which see Pind. *Nem.* 10.56 ff., Apollod. *Bibl.* 3.11.2) the dispute was over cattle (cf. *taurus* in 230) and Castor was given a mortal wound or actually killed by Idas, transfixed by his spear, while Pollux survived, to share his immortality with Castor (here Castor is fearing death for another, and for his immortal brother who rescues him from death at that). There seems to be play with this account in the words enfolding *Castora* in 226 (as *gelidus* is used of the chill of death (*TLL* VI,1.1729.42 ff., 52 ff.), *defigo* is employed of fixing a weapon in someone (*OLD* s.v. 1b) and *sanguis* conjures up bloodshed), and in 231, where *reclusaque ianua leti* (see the note on 230 f.) could easily denote the opening of the door of death so that a dead person can come back to life (as happened with Castor himself).

**226** There is solemn diction for this solemn moment (here and down to 231).

*Pavor* as subject of *defigo* 'root to the spot' was rare before VF (only at Livy 7.10.12 *defixerat pavor cum admiratione Gallos*; also at VF 3.74); and *gelidus sanguis* (of the blood chilled by fear, as at Virg. *Aen.* 3.259 *gelidus formidine sanguis*) as its subject is unique (cf. Stat. *Ach.* 1.158 *figit gelidus Nereida pallor)*. To explain this striking expression we may say

that *gelidus ... sanguis* = 'the chilling of the blood', i.e. fear, or (with Korn) that there is contraction of thought (*pavor defixit Castora* combined with *Castori sanguis pavore gelidus deriguit*).

*Gelidus sanguis* is a Virgilianism taken over by later epic and tragedy (cf. Virg. *Aen.* 3.30, 259, 12.905, Sen. *Oed.* 585, Lucan 7.467).

**227** Castor was not watching his brother boxing (with a normal mortal opponent) at the games held at Olympia in Elis (with rules and regulations) under the gaze of their father Jupiter (who presided over those games and would punish transgressors: see e.g. Paus. 5.8.2, 21.2 ff., 24.9).

**ad ... ora**: *ad* here = *ante* (Langen compares well Ovid *Ibis* 160 *conscia fumabunt semper ad ora faces*, and Korn adds Sen. *Ag.* 770), and so *ad ora* means 'in the sight of' (cf. Virg. *G.* 4.477 *impositique rogis iuvenes ante ora parentum*, *Aen.* 1.95, 6.308).

**Elei ... parentis**: the adjective is applied elsewhere in poetry to Jupiter (see Korn) in view of his precinct, altar etc. at Olympia near where the games took place (cf. Pauly-Wissowa 18,1.56.65 ff.), but the particular combination *Eleus parens* is found here only, and so has a certain dignity.

**228 f.**. Nor was this contest one of the (ordinary and proper) bouts in (familiar, civilized) Laconia, with a Spartan crowd applauding (and no threatening foreigners around in large numbers), where the victor washes away the sweat etc. after his success (unmolested).

**sonat**: the verb goes with *favor* (meaning 'sounds') and with *iuga* (meaning 'resound').

**Oebalius caveae favor**: the transferred epithet really applies to *caveae* (which denotes the audience: *TLL* III.629.80 ff.) rather than to *favor* (= 'applause'). Again there is weightiness in the unusual expression (*Oebalius favor* occurs here only, and *caveae favor* is found elsewhere only at Apul. *Met.* 10.32 *cum magno favore caveae*). *Oebalius* may well contain allusion to king Oebalus as the father of Tyndareus (Hyg. *Fab.* 78), who was supposed to have fathered Pollux.

**iuga nota/ Taygeti**: the slopes of Taygetus in Laconia would be particularly well known to the Dioscuri as they were born there (see Korn, and cf. 328 f.). The local mountain in Bebrycia will seem even more alien when its heights are covered with a black cloud that rises up to it (259 f.)!

**lavitur**: the third conjugation form was archaic (*TLL* VII,2.1047.76 ff.).

**patrios ... ad amnes**: there may be reference to the Eurotas, with which the Dioscuri were connected (cf. 1.430, Prop. 3.14.17 *qualis et Eurotae Pollux et Castor harenis*). *Ad* (rather than *in*) is a bit odd, but see

*TLL* I.522.11 ff., and cf. in particular Livy 22.19.7 (*tumultusque prius in terra et castris quam ad mare et ad naves est ortus*), where *ad mare* means 'in/at the estuary'.

**230 f. pretium ... sacrae ... harenae**: 'the prize for the detestable contest' (for this rare sense of *harena* see *TLL* VI,3.2531.1 ff.; the phrase *sacra harena* is unparalleled).

**sonipes**: Castor *would* think first of a horse as a prize, as the Dioscuri (Castor in particular) were famous horsemen (see Spaltenstein on 1.424; *sonipes* here may be an echo of 1.431, of the Dioscuri, *quemque suus sonipes niveo de stamine portat* to underline the point). *Sonipes* was poetic, found especially in the higher genres and solemn contexts (see Wijsman on 6.214, and Austin and Pease on Virg. *Aen.* 4.135).

**taurus**: this recalls the bull's hide at Hom. *Il.* 22.159 (quoted below). Here the animal has connections with Neptune and links with 195 ff., 152 and 100.

**praemia ... leti**: the point in 230 is that this was not a civilized contest for a regular reward, but what the prize was instead (as stated in 231) is not certain. Possible senses for *manes* here are 'death', 'corpse' and 'the Underworld' (*OLD* s.v. 2b, 3, 4); and the gate of death was opened to receive dead people and other mortal matter into Hades (cf. e.g. Lucr. 5.373, Virg. *Aen.* 6.127 *noctes atque dies patet atri ianua Ditis*) and also to allow the dead to go out of hell (cf. e.g. 3.86 *patet ollis ianua leti*, Prop. 4.11.2). So three explanations of 231 are feasible. (1) the reward is the death/corpse (of the defeated opponent) and the opening of the door of death (for him, so he can enter the nether world). (2) The reward is the death/corpse (of Pollux) and the opening of the door of death (for Pollux, so that he is taken into the land of the dead); with this pessimistic viewpoint Pollux's death may be regarded as Amycus' *praemium* or with bitter irony as the 'reward' awaiting Pollux (perhaps encouraged by the sarcastic *dona* and *honos* at 216 f.: cf. Taylor-Briggs 125 f.). (3) The reward is the opening of the Underworld and of the door of death (for Pollux, who is now as good as dead because he has to fight Amycus, but who might just come back from this certain death); Shackleton Bailey (206 f.) argues for this interpretation, taking *reclusa* with *manes* as well as with *ianua*, and citing in support Hor. *C.* 1.24.17 *fata recludere*, Stat. *Theb.* 5.156, 11.421 and Sil. It. 13.523.

*Ianua leti* was a Lucretian phrase, subsequently found in epic and a solemn epicedion by Statius (Lucr. 1.1112, 5.373, Ovid *Met.* 1.662, Stat. *Theb.* 3.68, *Silv.* 5.3.257, VF 3.386). Scholars have pointed out that

*reclusaque ianua leti* is close to Ovid *Met.* 1.662 f., where Inachus complains *sed nocet esse deum, praeclusaque ianua leti/ aeternum nostros luctus extendit in aevum.* It is also reminiscent of Lucr. 5.373 *haud igitur leti praeclusa est ianua caelo.* With his open door VF is inverting Ovid and is probably 'looking through' to Ovid's model (the not closed door in Lucretius, which Ovid himself inverted).

The subject matter and especially the presence of *praemia sed* at the start of 231 make it clear that at 230 f. VF has in mind Virgil *Aen.* 12.764 f. (which Spaltenstein compares) *neque enim levia aut ludicra petuntur/ praemia, sed Turni de vita et sanguine certant.* The echo is apropos (in both cases a mighty fighter who has killed many meets his match and is about to be killed himself by a superior fighter), and it elevates Pollux's contest by likening it to a major combat between two great heroes at a momentous point in a revered epic. But our poet is again 'looking through'—to Virgil's model, Homer (producing a further echo which is apropos and elevating for exactly the same reasons). At *Iliad* 22.158 ff. in their final duel Hector runs from Achilles: πρόσθε μὲν ἐσθλὸς ἔφευγε, δίωκε δέ μιν μέγ᾽ἀμείνων/ καρπαλίμως, ἐπεὶ οὐχ ἱερήιον οὐδὲ βοείην/ ἀρνύσθην, ἅ τε ποσσὶν ἀέθλια γίγνεται ἀνδρῶν,/ ἀλλὰ περὶ ψυχῆς θέον Ἕκτορος ἱπποδάμοιο. In addition to the variant on the bull's hide in *taurus*, the horse rather than the sacrificial victim as a prize in 230 looks like a slick transference from ἱπποδάμοιο in 22.161 (and perhaps from the prize-winning horses in 22.162 as well). There also seems to be clever mirroring of the context of the Homeric passage in VF's immediately preceding lines: with Castor's fear in 226 cf. Hector's fear at 22.136 f.; the reference to the fight in the father's sight at 227 is reminiscent of Priam's presence as a spectator; the allusion to washing and *patrios ... amnes* in 229 recalls the Scamander and washing-tanks at 22.147 ff. (and the *iuga nota/ Taygeti* at 228 f. may look to the mountains in the simile at 22.139 ff.).

**232–235** Here there is a concentration (with expansion) of a couple of scattered touches in AR (at 2.25 Amycus looks at Polydeuces with rolling eyes, and 2.43 f. mention the bloom of his first beard on Polydeuces' cheeks and his bright eyes). In the powerful 235 VF adds rage and madness to Amycus' rolling eyes, making his king still more terrifying; and in 234 he transfers the brightness to Amycus' face, with real bite (see 234n.). While doing that he also lets us into the giant's mind here, so we can see how absurdly foolish he is and how he sadly underestimates his opponent.

**232 illum Amycus**: Pollux seems diminished by the elision in *illum* right next to the trisyllabic *Amycus*. This is followed by a tricolon crescendo on Pollux's unimpressiveness, which may well reflect Amycus' growing contempt, and which is matched by another tricolon crescendo (on Amycus' impressive physique) at 244 f.

**nec fronte trucem**: *fronte* (ablative of respect) means 'expression, countenance' and/or 'outward aspect' (*OLD* s.v. 2, 4b). Amycus is taken in by appearances: Pollux may not seem *trux*, but there is a quiet ferocity within (cf. 191 f.) and he will be fierce when he fights (cf. 291, 305 ff.).

**nec mole tremendum**: the attention to *mole* (ablative of cause) represents the viewpoint of a giant, and a simple giant at that, who thinks in terms of sheer size. Pollux *is* of course to be feared, for other qualities (like swiftness and skill).

**233** There is great emphasis on Pollux's youth. A smarter person than Amycus might have reflected that characteristics such as vigour, quick reactions and speed in general are characteristic of youth (cf. 265 ff., 275, 289, 291).

**vixdum etiam**: 'even now only just' (see *TLL* V,2.931.24 ff.).

**spargentem signa iuventae**: *signa iuventae* denotes the beard (as at Stat. *Silv.* 5.2.62 f. *nondum validae tibi signa iuventae/ inrepsere genis*), and *spargo* means 'place in scattered positions', i.e. sprout here and there (see *OLD* s.v. 2d and cf. Virg. *Aen.* 5.416 *temporibus geminis canebat sparsa senectus* and Ovid *A.A.* 3.76, of grey hair, *spargentur subito per caput omne comae*).

**234 ore renidenti**: some take these words with the previous line, comparing AR 2.43 f., of Polydeuces, ἔτι χνοάοντας ἰούλους/ ἀντέλλων, ἔτι φαιδρὸς ἐν ὄμμασιν and 2.61 (where Polydeuces smiles). But VF likes to make variations on his models, and there is much more point if his words go with *lustrans obit* and denote a smile on the king's face. As well as being rather chilling, and building an effective contrast with 248, this makes for typical irony: he should really not be smiling at all, and this smile at Pollux's expense will soon be wiped off his face when it is ravaged by Pollux's fists (at 291 and 308 f.). In addition, this phrase has been taken over from Ovid *Met.* 8.196 ff. (of Icarus as the wings were being made, *ignarus sua se tractare pericla,/ ore renidenti modo quas vaga moverat aura/ captabat plumas*) and the allusion has connotations which are very apt for Amycus (ignorance of danger; imminent and unexpected death due to lack of caution; the fatal skill of another).

Application of the Ovidian expression to the king would also make for a stylish double transference (reference to the face in connection with the boy Pollux in AR is now made in connection with Amycus; and Ovid's wording is now applied not to the boy Icarus but to Amycus).

**lustrans obit**: *lustro* here = 'survey', while *obit* may mean 'goes up to' or 'scans' (*TLL* IX,2.48.17 ff.; saying the same thing twice would not be tautologous but would bring out the irony of the giant threateningly feasting his eyes on his 'victim' with relish and anticipation). There could also be foreshadowing play on the 'die' sense of *obeo*.

**fremit ausum**: *fremo* here may mean 'be noisily indignant at' and have *ausum* as its direct object (which could be the neuter noun, or the masculine participle, as at 5.519 f. *talibus orantem . . . /iamdudum fremit*); or *fremo* may = 'be noisily indignant that' and govern an accusative and infinitive, so that *illum* and *esse* have to be supplied (see *TLL* VI, 1.1283.82 ff., 1284.35 ff.). In either case a more intelligent giant, rather than being indignant, might have wondered *why* Pollux would dare to stand up to him and might have been thoughtful, wary and even a bit worried.

**235** Framed by the bleak *sanguineos orbes*, this line is filled completely with rage and frenzy—evinced in the bloodshot eyes and the rolling of the eyes (cf. Virg. *G.* 4.451, *Aen.* 4.643 and Pease, 7.399 and Horsfall) and in *furiis ardentibus*. The impact is heightened by the diction: *furiis ardentibus* is found here only, and *sanguineos orbes* occurs elsewhere only at *Culex* 222 *sanguineique micant ardorem luminis orbes* (and the application of *sanguineus* to other words for eyes is epic: cf. Virg. *Aen.* 4.643, 7.399, Sil. It. 9.444 f., Stat. *Theb.* 4.381).

At the same time *furiis* is double-edged (cf. 204n.), and *sanguineos* wittily prefigures the shedding of the giant's blood at 308 f. (especially *sanguineaeque . . . aures*).

Scholars have suggested, reasonably enough, that three lines of Virgil's *Aeneid* were in VF's mind here—4.643 (of Dido about to kill herself) *sanguineam volvens aciem*, 7.399 (of Amata shortly after being maddened by Allecto) *sanguineam torquens aciem* and 12.670 (of Turnus prior to combat with Aeneas) *ardentis oculorum orbis ad moenia torsit*. If these scholars are correct, as well as gravity and dexterous blending there would be apposite associations (of frenzied and doomed royals who bring death on themselves).

**236–238** For Typhoeus and his assault on heaven see Roscher 5.1426.31 ff., Fontenrose 70 ff. and Celoria 178 ff. As VF refers to Typhoeus alone here, he is presumably thinking of the monster attacking on his own, and not in company with the Giants (as at Hor.*C.* 3.4.53 ff., where he is resisted by Minerva). In one tradition about his lone assault the gods just fled from his approach, apart from Jupiter (see Ovid *Met.* 5.319 ff., Apollod. *Bibl.* 1.6.3). However, although Bacchus nowhere else withstands the giant, in Ant. Lib. 28 Athena stays with Zeus to face Typhoeus (cf. also Nonn. *D.* 2.414 ff., 524 ff., where other gods help Zeus oppose him in battle, and *D.* 1.362 ff., 2.205 ff., 358 f., Apollod. *Bibl.* 1.6.3, where various deities give Zeus other support).

This is a pregnant simile, which magnifies the contest and the contestants. Amycus is like the terrible Typhoeus—a huge, malformed and extremely powerful and dangerous monster, who brought about a major combat by making an unprovoked and rash attack on his superiors, and caused real problems at first, but was finally brought down, defeated and sent to the Underworld. Also suggestively, VF catches Typhoeus at the moment when he is arrogantly, imprudently and incorrectly assuming that he has already (*iam* repeated for emphasis) won the victory, and in his over-confidence is merely aggrieved at opposition. Perhaps we are also to think of Typhoeus' vaunts, as at Aesch. *PV* 362 f. (cf. 213 ff. above), and of the great noise of the battle, as at Hes. *Theog.* 852 (cf. 286 ff. below). And as Neptune has abandoned Amycus to his fate, there may be a glance back to 2.25 ff., where Neptune is responsible for Typhoeus' downfall.

Pollux (with his divine origins) is likened to two divinities, who are young, not as physically imposing as Typhoeus, but bravely standing out before the rest and opposing him (and the pair of gods together are awesome and ultimately victorious). Bacchus had a handsome, boyish appearance (cf. 240 f. below), but could be ferocious and terrifying (as with Pentheus) and did win great victories (in the East). Minerva (esp. apposite as a supporter of the Argonauts) was a very great fighter (particularly when equipped with the dread aegis) and was also very intelligent (and Poseidon was beaten by her in the contest over Athens, as Neptune's son will be worsted here).

The simile is derived from AR 2.38 ff., where Amycus is likened to a son of Typhoeus or one of the Giants produced by Earth in her rage against Zeus, while Polydeuces is compared to a bright star. In his image VF sharpens the picture and keeps the focus aptly on combat. Developing the fight with the gods, he makes Typhoeus alone the parallel to Amycus, catches him at a very appropriate moment and brings out his misplaced

confidence. He also makes Pollux (rather than Amycus) equivalent to two figures—fighters, who are (especially in conjunction) much more formidable than a single star. On the relationship to AR see also Bessone in Korn-Tschiedel 77 ff.

**237 astra**: 'stars' (cf. Typhoeus' attack on heavenly bodies at Nonn. *D.* 1.165 ff.) or 'heaven' (repeating the idea in *regna poli* to underscore the monster's eagerness and presumption).

**ferens**: 'claiming' or 'boasting' (*OLD* s.v. 32, *TLL* VI,1.550.13 ff.).

**primamque deorum**: the adjective will primarily mean 'furthest in front' (on a par with *ante acies*); but VF may want us to think also of the sense 'most distinguished, leading' (*OLD* s.v. 14), so that he can thereby subtly enhance the status of Minerva (and Pollux).

**238 doluit**: 'was grieved at' (with accusatives) or 'was grieved that' (with an accusative and infinitive construction, and with *oppositos [esse]* applying to *Bacchum* and *Pallada* as well as to *angues*). There is levity in the use of this verb here, as Typhoeus was soon to suffer much greater grief (and physical pain).

**virginis angues**: the aegis is deployed by Zeus at Hom. *Il.* 4.167, 17.593 etc., but was also frequently wielded by Minerva (see Korn, and Kirk on Hom. *Il.* 2.446–451). As Slavitt intimates, *virginis* may reflect Typhoeus' indignation at a mere girl facing him (similar to Amycus' contemptuous attitude towards Pollux), and *angues* may be a dismissive way of looking at the aegis (especially by one who was himself plentifully supplied with snakes: see Hesiod *Theog.* 824 ff.). At the same time VF suggestively makes Pallas and her *angues* dominate 238, encompassing Amycus (denoted by *doluit sibi*) and providing a more impressive frame for the verse than the king's *sanguineosque … orbes* in 235.

**239 sic adeo**: *adeo* gives emphasis to *sic* (*TLL* I.616.22 ff.).

**insequitur**: denotes a verbal attack (prior to the physical one: cf. *insequitur* in 265).

**rabidoque … murmure**: the phrase is unparalleled and so attracts attention. *Murmur* = an angry and indignant roar (*OLD* s.v. 2c, *TLL* VIII.1676.40 ff.). *Rabidus* (cf. *furiis* in 235 and *furens* in 204) seems to embrace both 'raging' and 'mad' (in the speech that follows the clownish giant is really sealing his own fate—antagonizing Pollux, making him still more determined and ensuring that he will show no mercy). The dactyls and assonance of short syllables make for animation.

In AR Amycus is mute at this point while Polydeuces (at 2.22 ff.) had spoken out in response to the king's challenge; but here VF keeps Pollux silent (grimly resolved, and not wasting words on the monster) and gives the second speech in the exchange to Amycus. Polydeuces' ὅτις εὔχεαι εἶναι (2.22) is now attributed to the king (240). Whereas at AR 2.22 f. Polydeuces tells him not to display his brutal violence, in his words here the giant does just that. While at AR 2.24 Polydeuces volunteers to fight the king, here at 242 the latter suggests that Pollux has been *a sociis electus iniquis* (and the contradiction underlines the flaws in Amycus' intelligence).

**240 quisquis es**: spoken with comically inappropriate contempt, this recalls *quicumque es* and Pollux's resolve at 191 f., making the king's bluster here seem particularly empty. Henri Wijsman suggests to me that there may also be allusion to Virg. *Aen.* 6.388 *quisquis es, armatus qui nostra ad flumina tendis* (said by Charon in a place of death to an armed hero who has recently arrived there).

**infelix … puer**: *infelix* 'unfortunate' (*OLD* s.v. 3b, *TLL* VII,1.1364. 24 ff.) is applied by Amycus with mock pity to his supposedly misguided opponent, when it is in fact applicable to Amycus himself. *Puer* (emphatic by position, like *pulchrae*, and *matri* in 241) sneers at the hero's youth, implying that he lacks a man's judgment and intelligence (cf. e.g. Plaut. *Pers.* 591 *homo stultus es pueriliter*, Cic. *de Orat.* 1.20; this is rich coming from Amycus) and also a man's strength and experience (cf. e.g. Cic. *Cael.* 2, Pliny *N.H.* 37.41 *pueritiam … inperitam*; but Pollux has enough to dispose of Amycus).

**celera**: 'hurry' (to get the gloves on, to fight, and to die). There is no reason for rejecting the mss.' reading here, and in fact Madwig's *celeras* is inferior (apart from the fact that Pollux does not seem to be showing haste at this particular point: he does not don the gloves until 254). The imperative is more hectoring than the indicative, and fits with the urgency often shown by Amycus elsewhere (at 204 f., 206, 243 and 261). There is also characteristic irony in the king telling his own killer to hurry.

**pulchrae**: reinforced by *decus* in 241, this implies that Pollux is an effeminate pretty boy (cf. the probable derogatory use of the adjective at Catull. 79.1 *Lesbius est pulcher* (with Kroll ad loc.) and Hor. *S.* 1.10.17 f. *pulcher/ Hermogenes*). Pollux is, of course, manly enough to defeat and kill the giant in combat.

**241 manserit**: this is the use of the future perfect to predict an event with strong (but here woefully misplaced) confidence (see Leumann-Hofmann-Szantyr II. 323). In this sentence Amycus dwells gloatingly on the damage that he will inflict on his adversary's face, but his own face is the one that will be ravaged (291, 308 f.).

**frontis**: 'face' (*TLL* VI.1359.4 ff.).

**matri**: intimates that Pollux is a mummy's boy. The speaker is trying to be clever again: Pollux will not be taking his familiar face to her because his face will be rendered unfamiliar by a severe thrashing, and also because he will be killed.

**242 tune … iniquis**: Amycus can hardly believe that such a pathetic opponent is facing him; and he presumes or alleges tauntingly that Pollux did not volunteer but was set up by his companions, who are being unfair on him. It is outrageous of the king to accuse others of lack of fairness, and again he is quite wrong (Pollux is a more than adequate adversary, and was not selected by the rest, who were in fact keen to fight Amycus and are not *iniqui*).

**243 tune … manu**: i.e. do *you* deserve the distinction of being killed by Amycus? There is disdainful incredulity in the repetition of *tune* in emphatic position in these two curt questions; and Amycus' reference to himself in the third person is rather grand. VF increases the risible pomposity by making him talk like Diana's divine agent Opis at a critical point in Virgil's lofty epic, when she addressed Arruns before punishing him for the death of Camilla (*Aen.* 11.857 *tune etiam telis moriere Dianae*?). Whereas the answer to Opis' question was Yes, the answer to Amycus' is No, and once more he is mistaken (*he* is the one who is going to be punished and die, at the hands of *Pollux*).

**nec plura moratus**: *plura* (adverbial) *morari* occurs first in Lucretius, and the specific combination *nec plura moratus* (at the end of the line) is found three times in earlier and contemporary epic (see Korn; VF may have had Virg. *Aen.* 5.381 in particular in mind, as Henri Wijsman points out to me). The diction invests Amycus' haste (to get himself killed) with mock solemnity.

**244 f.**. Aptly VF goes into much more detail over the giant's much more massive physique than he did over Pollux's (contrast the brief *nudo … pectore* in 225); and he brings out the point that Amycus is brawn rather than brains by putting so much emphasis on the physical in these 2

lines (right after his foolish speech). The king's crude bullying tactics continue with this visual display to reinforce his words, but entertainingly it misfires (instead of being hopelessly demoralized, at 265 ff. Pollux is *vigil ... metu* and carefully tires out the vast strength paraded here). There is an effective reversal of these lines and 246–248 after the fight is over at 320 ff., where the massive Amycus is brought low, Pollux gazes *mirans* at his corpse, and the Argonauts are positive and joyful.

The physical description of Amycus prior to the match looks to Theoc. *Id.* 22.45 ff., where the seated and as yet unaroused king is said to be a terrible sight with a huge chest, and reference is made to his shoulders and great muscles. Our (more economical) poet turns that into a deliberate intimidating display of strength that backfires. At the same time VF probably has an eye to Virg. *Aen.* 5.376 *ostenditque umeros latos*, of Dares, a powerful and hitherto successful boxer (who had earlier defeated a Bebrycian champion *Amyci de gente*: 5.373 ff.) showing off his might before possible opponents, confident that he will be victorious now too, but about to be beaten (the Virgilian echoes in 250 and 253 have the same apt associations). And VF is probably also thinking of *Aen.* 5.422 f. (of Dares' opponent when he strips, *magnos membrorum artus, magna ossa lacertosque/ exuit atque ingens media consistit harena*), skilfully combining allusion to two different fighters and reinforcing expectations of an epic contest.

**spatiosaque pectoris ossa**: this will mean the chest with the huge bones beneath it. This form of expression and the placement of *ossa* highlight that noun, which often denoted the bones of the dead (*TLL* IX,2.1097.29 ff.), so there could be foreshadowing again.

**horrendosque ... artus**: this picks up Pollux's proviso at 192 (*modo sint tibi sanguis et artus*) with black humour, as Dräger notes. So too Amycus' possession of *sanguis* will finally receive gruesome confirmation at 307 f.

**toris informibus**: the muscles are unsightly because they are so enormous (*TLL* VII,1.1477.9 ff.). While turning us off the king even more, this adjective (together with *ingentes*, *spatiosaque* and *horrendosque*) sharpens the contrast between him and his opponent, who is handsome and not *mole tremendum* (232, 240 f.).

Korn suspects an echo also of Virg. *Aen.* 3.658 *monstrum horrendum, informe, ingens*. This seems possible, and it is tempting, because Virgil there referred to an outwitted and defeated Polyphemus, who was about to be frustrated in his attempt to kill heroes who had voyaged to his land.

**246–248** Again Pollux (*Tyndarides*) is set apart from his comrades: amazed but not cowed, he is sandwiched between references to the Argonauts with their spirits failing at/because of the sight of Amycus (there is some emphasis in the unique *deficere visu*) and their sad and futile longing for Hercules. Although Telamon's warning at 3.712 ff. has come true (cf. Shelton 201), their longing is in fact misplaced, and the Argonauts are now starting to face and deal with dangers without Hercules.

**sera**: the word means 'too late' and has an adverbial force (*OLD* s.v. 4b).

**et vacuos maesto**: the text is disputed (V has *vocuo*, M has *vacuo*, corrected by a second hand to *vacuos*, S has *tandem*; *maesto* occurs in all mss., *maestos* is an emendation by Koestlin). Some print *et vacuo maestos*. With that reading Ehlers 1985 343 takes the adjectives to mean 'empty' and 'sad' and sees here double enallage (as at 2.288 *altae per opaca silentia noctis*); alternatively *vacuo* could mean 'unrewarded, not finding the objective' (Koestlin compares 3.661 *vacuos cur lassant aequora visus?*) and *maestus* could have the sense 'causing sorrow' (*TLL* VIII.49.7 ff.). With some hesitation I opt instead for *vacuos maesto*, which does not necessitate emendation, and which seems more functional: *vacuos … montes* with reference to the absence of Hercules would look back to 4.21 *vacuis … montibus* (the only other place in Latin where that phrase occurs) also in connection with Hercules, as a subtle reminder of why he is now absent; *maesto lustrarunt lumine*, of the men sadly not seeing the Argonaut Hercules, would contrast neatly with *ore renidenti lustrans* in 234, of Amycus gladly seeing the Argonaut Pollux (as well as containing a learned echo of Catull. 68.55 *maesta … lumina*); and the empty *montes* here would be taken up at 260, where ghosts crowd *culmina montis*.

The mournfulness of the Golden Line is enhanced by the alliteration, assonance and spondees (which also conjure up for me a slow gaze carefully scanning the mountains).

Mehmel 34 compares AR 2.145 ff., where there is longing talk of Heracles by an Argonaut after the combat. Here this detail is used by our poet before the fight to build it up (= a Hercules is needed to deal with this monster), whereas in AR it actually deflates it somewhat (the Argonaut says that Heracles would have made short work of Amycus and the Bebrycians, if he had been there, and that their abandonment of him is a disaster). Also in VF it would appear that Hercules is not missed after the bout and Pollux has been perfectly adequate in filling his role.

**249** The expression in this line is consistently lofty, which fits with the gravity of the situation and the imposing nature of the speaker. At the same time there is delicate undercutting: the allusion to Neptune is a reminder that his son has been abandoned to his doom by him, and this makes the irony in the words at 250 f. especially evident.

**satus**: *satus* 'sprung from' with the ablative of origin was high style (*OLD* s.v. *satus*, Bömer on Ovid *Met.* 1.82, Horsfall on Virg. *Aen.* 7.152).

**aequoreo … rege**: this periphrasis for Neptune occurs elsewhere only at Ovid *Met.* 8.603 (omitted in some mss.) *movit caput aequoreus rex*.

**fatur tunc talia**: *fari talia* was a Virgilianism (*Aen.* 1.131, 256, 5.16, 79, 464, 532 etc.) which subsequent epic poets took up (7.197, Lucan 9.1104, Sil. It. 9.472, 12.636).

**250 f.** The giant's three speeches (at 206 ff., 240 ff. and 250 f.) become progressively shorter, so that he is already being subtly diminished; and after 251 he never speaks again, and it is his triumphant opponent who has the last word (at 312 ff., which balance 191 f.). Here Amycus eagerly introduces the implements of his own death and orders his killer to put them on, drawing his attention to the gloves' hardness which will shortly cause Amycus himself so much pain and damage, telling Pollux not to look for help when he himself should be desperately looking for help, and (with *quos potes*) taunting with weakness an opponent who is strong enough to kill him and who manages to wield gloves which are perfectly adequate for the task of beating the speaker to death. The dactyls and assonance in 251 seem especially excited and urgent.

VF has an eye to Amycus' speech at AR 2.54 ff. He makes his king more bullying, insulting and curt, coming out with fewer words in his eagerness to get to the (for him fatal) contest.

**crudis … tauris**: this is an ablative of material (cf. e.g. Virg. *Aen.* 3.286 *aere cavo clipeum*); and *tauris* by metonymy stands for 'bulls' hide' (cf. Plaut. *As.* 34 *vivos homines mortui incursant boves*, where *boves* = 'whips of oxhide', and cf. Wijsman on 6.704).

**durata … volumina**: the hardness means that they are intended not just to protect the hands but to inflict damage (cf. Williams on Virg. *Aen.* 5.364, Cuypers on AR 2.51–53). For the use of *volumina* of the gloves' coiled thongs the only comparable example is Virg. *Aen.* 5.408 *huc illuc vinclorum immensa volumina versat*, which was therefore probably in our poet's thoughts here.

**nec pete sortis opem**: i.e. don't seek to draw lots over the gloves to be worn, imagining that luck might help you. There is no need to question

*pete*, which is in any case preferable to Burman's *peto* as being more aggressive and offensive (another peremptory imperative, like *aspice* and *indue*).

**quos potes**: i.e. whatever gloves a little weakling such as you can manage to wear (not massive, heavy ones like those mentioned at Virg. *Aen.* 5.401 ff.).

**252–256** The lines look to AR 2.60 ff., but VF has his Pollux not receive (and presumably not need) heartening words from his comrades and makes Amycus (rather than his attendants) unaware that this is the final time that he will don boxing gloves (this brings out the irony in the way in which he takes the lead here); VF also adds the mention of the king's savage crimes (for the effect of that see the note on 252 f.) and the realistic and dramatic detail of the two fighters psyching themselves up at 254 f. (suggested by Theoc. *Id.* 22.82 ἐς μέσσον σύναγον φόνον ἀλλήλοισι πνέοντες).

**252 f. post saeva piacula**: some scholars accept the mss.' *post sera piacula*, which necessitates the sense of 'crimes' for the noun (see *TLL* X, 1.2071.31 ff.). However, Amycus' crimes were not committed just of late but over a long period (cf. 317 ff.), and the explanation of the phrase as meaning 'after a long series of crimes' does not convince (the champions of this reading offer no parallels for *serus* with this sense, and there is no support for it in the dictionaries). Clearly emendation is needed, but the question is whether *post* or *sera* is corrupt. It is hard to choose between the various solutions offered—*per sera* (Baehrens), *pro sera* (Madwig), *praesera* (Scaffai) and *post saeva* (Ehlers). With the first three the meaning of *piacula* would be 'atonement'. Mention of late atonement here strikes me as rather otiose so soon before *tandem … pugnae* in 259, and there seems to be no particular reason for stressing such a detail via repetition. With *saeva* (palaeographically easy, and more condemnatory) the sense of *piacula* would be 'crimes', and a reference to them does have point, leading in smoothly to the victims of his crimes at 258 ff., heightening our eagerness to see Amycus punished in the fight that soon ensues, and raising anticipation of a major battle with such a savage criminal. *Post* will mean 'after' or 'after and in view of' (*OLD* s.v. 4a, *TLL* X, 2.167.4 f.).

**urgentis … fati**: combinations of *fatum* and *urgere* were confined to epic poetry and dignified contexts (see Korn and cf. also Ovid *Tr.* 5.6.23 *fatis urgemur iniquis*).

**fati/nescius**: also has a fitting gravity (*nescius/inscius/conscius fati* figured often in epic: see *TLL* VI.367.25 ff.). For the blindness theme, very much evident in Amycus' conduct throughout (though not actually spelled out until now, with the emphatically placed *nescius*), see 55n.

(**extremum hoc**): *hoc* refers to the following action and may be nominative (understand a verb such as *evenit*) or accusative (supply something like *fecit*), while *extremum* is adverbial.

**armis innectere palmas**: for the final infinitive after *dare* see Korn, and Williams on Virg. *Aen.* 5.247–248. Elsewhere this combination of words occurs only at Virg. *Aen.* 5.425 (of Aeneas putting the gloves on Dares and Entellus just before their fight) *et paribus palmas amborum innexuit armis.*

**254 dat … Lacon**: the brevity and short syllables convey (eager) speed. This designation for Pollux (as yet unusual: see Korn) makes one think and conjures up various Spartan qualities, such as toughness, bravery, endurance, discipline and skill at fighting.

**odia aspera surgunt**: there may well be amalgamation of two Virgilian phrases here. Scholars compare *Aen.* 2.96 *verbis odia aspera movi* (*odia aspera* is picked up at Sil. It. 17.462 f. and Stat. *Theb.* 5.73 but is found nowhere else) and *Aen.* 9.667 *pugna aspera surgit* (but note that the same line ending also appears at *Aen.* 11.635).

**256** The two adversaries are ranged against each other in a chiasmus, but it is intimated that Pollux is superior: the allusions to parentage remind us that Jupiter's son will triumph over Neptune's (cf. 120 ff.); and, as Korn notes, Pollux achieves precedence by being mentioned first, while (in the suitably weighty diction) the unique *sanguis Iovis* (as opposed to the common epic phrase *Neptunia proles*: see 213n.) sets him apart as someone special. Note also that *sanguis* will be an ingenious touch prior to the blood-letting in the bout (Pollux himself bleeds at 330 ff.).

**257** This stylish (note the balance and chiasmus) and very musical line, dominated by words indicative of tension, really stands out. At first sight the spectators' vows/prayers/ hopes appear to be simply 'uncertain as to the outcome' (*OLD* s.v. *dubius* 2b), and we assume that Amycus is supported by his subjects (as at Theoc. *Id.* 22.91: so Spaltenstein); but VF is playing a trick on us, as we realize subsequently. At 315 f. we learn that the Bebrycians did not love their king at all, and did not even try to avenge

him, so here they will not be giving him total and unquestioning support. Therefore 'faltering in allegiance' (*OLD* s.v. 1b) is also a possible sense for *dubiis*; and at least some of the Bebrycians may have been making uncertain vows/prayers or entertaining uncertain hopes for the winner to be Pollux.

**258** This ghostly episode is both sombre (NB the spondees in 258 and 260) and darkly humorous. The summoning of large numbers of the dead for nekyomantia was common enough (see Murgatroyd on Tib. 1.2.45–46), but the mass exodus of shades to act as spectators is remarkable (cf. Stat. *Theb.* 11.420 ff. *ipse quoque Ogygios monstra ad gentilia manes/ Tartareus rector porta iubet ire reclusa./ montibus insidunt patriis tristique corona/ infecere diem et vinci sua crimina gaudent*). This may well represent an attempt by VF to outdo the return from the Underworld of the lone Sthenelus at AR 2.195 ff.

The *caesorum umbrae* beg to be allowed to return because they know that he will be defeated and killed this time (for the prophetic knowledge of the dead cf. e.g. Lucan 6.778 ff.). In view of the severe damage inflicted on people by Amycus and the fact that ghosts were believed to retain the injuries that killed them (Murgatroyd on Tib. 1.10.37–38), this would be an especially horrific group, terribly disfigured, and terribly keen to see the king's end (malevolently anticipating the sight of *Amycus* being battered and exterminated and waiting for *him* to die and to join them). There is no mention of any cheering etc. by them (contrast 292 and 297 f.), so presumably they maintain a sinister silence during the bout. By reminding us of all Amycus' victims and showing their eagerness to see vengeance inflicted VF also makes us want even more to see him get his just deserts.

**orantis**: this grimly amusing touch looks like a twist to the souls of Virg. *Aen.* 6.313 (*stabant orantes primi transmittere cursum*), who wanted to get *into* the Underworld, and conjures up a picture of the shades eagerly pleading to see Amycus get beaten to a pulp. The juxtaposed *pater* suggests children begging their father for a favour and portrays the king of the Underworld as an indulgent parent.

**Tartarus**: here stands uniquely for Pluto, but cf. the application of *Tartareus* to Pluto at 1.828 *Tartarei* ... *patris*, Ovid *Tr.* 1.9.32, Stat. *Theb.* 11.421 and Claud. *Rapt. Pros.* 1.217. There is a neat touch in *Tartarus* (a name redolent of punishment) sending the dead up to witness Amycus' punishment.

**259 nube cava**: this represents a playful spin to all those epic clouds that envelop heroes and divinities, making them invisible (see Bömer on Ovid *Met.* 2.790). Here Pluto may be concealing the shades to keep this breaking of the rules hush hush and/or to stop people from being scared stiff at the sight of these awfully mutilated shades.

**meritae … pugnae**: Korn explains *meritae* as a transferred epithet (belonging in sense to *spectacula*), but it seems better to take *meritae … pugnae* together, meaning 'the well-deserved fight', i.e. the fight in which Amycus will be badly hurt and killed, as he deserves (cf. 754 *meritoque madent quod sanguine caestus*). Wagner's emendation (*poenae*) is not just uncalled for but produces a less engaging and less vigorous phrase.

**260 summi … montis**: as the ghosts make their way to the peak for a good view (as in Stat. *Theb.* 11.422), the cloud that conceals them goes with them and darkens the top of the mountain (a black cloud is apt because that colour is associated with Hades).

There is weirdness and visual impact in the cloud rising from the ground, drifting up the side of the mountain and settling on its summit, so that this already striking scene becomes still more arresting. This is the last of several reversals of the normal course of events (Pluto heeding prayers, the dead released to witness punishment on earth, a cloud enfolding shades rather than heroes or gods) which anticipate the reversal of Amycus' usual victory in boxing (so too we see here his victims enjoying success, in their petition). The mass of ghosts (producing an overwhelming aura of death) and all the blackness (with its connotations of gloom, ill omen, the Underworld and death) make for a sombre backdrop and are very appropriate for Amycus.

It is stressed (with *summi* and *culmina*) that the dead are at the very top of the mountain. They want a grandstand seat where they will not miss a thing (and there could also be a joke about needing to be up so high to see the damage to and pain on the face of a giant); and they are also taking this opportunity to get as far away from the Underworld as they can.

The only other place where *summi … culmina montis* appears (in the same *sedes*) is Sen. *Apocol.* 15.1 *sic cum iam summi tanguntur culmina montis,/ inrita Sisyphio volvuntur pondera collo*. The allusion here is highly relevant in view of the Senecan context of Hades and the dead king (Sisyphus) being punished.

**261–314** After all the build up VF provides a proper pay off with a fight that is suitably long and hard, a truly epic engagement in which it takes Pollux quite a while to establish ascendancy over the monstrous giant. There is excitement and suspense, with a to and fro in focus, with danger and drama, and with uncertainty until the end over whether or not Amycus will be killed (echoes of Theoc. *Id.* 22 and Virg. *Aen.* 5.362 ff., where the defeated fighters are spared, contribute to that uncertainty). In an account that is clear and orderly VF provides a gradual and feasible progression to Pollux's victory over such a mighty opponent, with the switch from defence to counter-attack coming at 273–275, and with Pollux's predominance beginning only at 289 ff. (see Kröner and the notes below). This is a classic contest between a bruiser and a boxer (there is stress on Amycus' brawn, violence, ferocity, anger etc., and on Pollux's cleverness, vigilance, skill, control etc.), and satisfyingly the king's own *saevitia*, frenzy and loss of reason play a major part in his downfall at 296 ff. (cf. Kröner 745 ff. and Hershkowitz 89 f.). As such the bout represents the triumph of civilization over savagery (see Zissos 149 ff.). The elimination of Amycus is also part of Jupiter's world-plan of shifting the balance of power from Asia to Greece (cf. Lüthje 152 f. and Wacht).

The boxing match is part of the epic tradition (see Hom. *Il.* 23.658 ff., *Od.* 18.36 ff., AR 2.67 ff., Virg. *Aen.* 5.362 ff., Stat. *Theb.* 6.731 ff.; this particular bout also figures in Theoc. *Id.* 22.80 ff.). AR is clearly the main model here, and typically there is *aemulatio* as well as *imitatio*. In the Latin poem the fight goes on longer and is more tense and involving, with (realistic) problems and setbacks for Pollux instead of Polydeuces' regular and smooth advance to victory in AR. Our poet's Amycus is more violent and furious, and is depicted as a greater danger to the Argonaut. VF's Pollux needs to be more cautious with him, and (as in Theocritus) he is a more scientific boxer, who of necessity takes more time over going on to the offensive and carefully softens up his opponent before the kill. As a result of all this his victory feels like more of a feat. VF also adds colour and fleshes out his narrative by going into detail over Pollux's pugilistic moves (265 ff., 289 ff., 304), letting us know the fighters' (strong) feelings, bringing in the spectators and their reactions (to affect us similarly) at 292 and 297 f., and including a speech by Pollux (as part of a lengthier and more vivid climax at 303 ff.).

**261–265** These lines look to AR 2.67 ff. With increased danger and drama, and in a long sentence with cumulative impact, VF's Amycus

attacks more vigorously and precipitately (scarcely allowing Pollux to raise his arms or make any other preparations, unlike AR's giant). Like his model VF has a simile at this point, but its subject matter differs, it is shorter (so that he gets on faster to his (longer) description of the king's onset), it refers solely to Amycus (keeping the focus on him) and it increases rather than diminishes his menace (AR's image intimates evasion of Amycus' attack, which is likened to a single wave).

**261 continuo**: emphatic by position. The furious and impetuous king is keen to maim, hurt and kill, and he is also rather unsporting here (cf. 262 f., with *vix* repeated for stress), as he was with Otreus (166 ff.). But Pollux, an outstanding pugilist who is forewarned, copes with this lightning attack.

**Maleae**: Cape Malea (at the south-east tip of Pollux's own Peloponnese), with its steep height (Hom. *Od.* 3.287) and contrary winds and storms, was proverbially perilous, notably so for epic sailors, like Pollux (see Langen, McKeown on Ovid *Am.* 2.16.23–24 and also Virg. *Aen.* 5.193 *Maleaeque sequacibus undis*).

**arce fragosa**: here and below in this sentence this grave point is ushered in with suitable gravity of diction (*fragosus* was unusual and largely poetic at this stage, and its application to *arx* is unique). The adjective implies a noisy (and so terrifying) commotion: it may mean 'rugged' (the broken nature of the terrain would increase the din made by the blasts of wind) and/or 'loud' (*TLL* VI.1236.57 ff., 77 ff.). The force of the ablative may be 'on' (conjuring up a dramatic disturbance on high; cf. the giant Amycus, compared to a crag at 202 f.) or, as Korn and Spaltenstein maintain, 'from' (with the *turbo* swooping down to the sea, linking with Amycus as son of Neptune and the simile at 268 ff.). Storms sit over Malea and rush down from there at Stat. *Theb.* 10.537 ff.

**262 turbo rapax**: this (epic) phrase probably comes from Lucan 5.594 f. *avolsit laceros percussa puppe rudentes/ turbo rapax* (elsewhere it is found only at Stat. *Theb.* 4.813, where the noun = 'eddy'); if so, it will be significant that in Lucan Caesar's ship subsequently escaped that dangerous wind, albeit battered and only after a great fight. In VF the adjective picks up *rapta* in 182 and receives a twist in *rapit* (291).

The simile implies that Amycus is powerful, enveloping, violent, terrifying and potentially deadly, but also inhuman, irrational and uncontrolled. In his later role as divine helper of mariners Pollux quickly put an end to such gales and (cf. 269 ff.) storms (*Hom. Hymn* 33.14 ff., Theoc.

*Id*. 22.19 ff.). *Arce fragosa* takes up *culmina montis* in 260, and the simile itself is taken up (to reinforce correspondences) at 263 f. by *praeceps*, *agit*, *nimbo* and *cursibus* (see the notes ad loc.).

**virum**: could just stand for *illum*, but it would build Pollux up more and lead in to his victory over his gigantic opponent if it meant 'the hero' and/or 'the warrior' (see 80n.).

The alliteration (of v, t and p) in this line and the next strikes me as being vehement and violent.

**263–265** Similarities of diction, detail and imagery show that here VF is echoing Virgil *Aen*. 5.456 ff. (where the massive Entellus batters Dares and wins their bout) *praecipitemque Daren ardens agit aequore toto,/ nunc dextra ingeminans ictus, nunc ille sinistra./ nec mora, nec requies; quam multa grandine nimbi/ culminibus crepitant, sic densis ictibus heros/ creber utraque manu pulsat versatque Dareta*. In Virgil it is the winner who drives the opponent headlong with a rain of blows, in VF it is the loser; and in Virgil this signals the end of the fight, but in VF it is just the beginning (with much more to come). In particular Pollux is such an accomplished boxer that he can weather such a vigorous attack and actually come back from it to win, so that he is (with foreshadowing of his victory over the Bebrycian king) a better pugilist even than the formidable Dares, who beat and killed the Bebrycian Butes (*Aen*. 5.373 f.); so too Pollux at 265 ff. nimbly evades these punches, outdoing Entellus who had just fallen after a blow of his had been dodged (*Aen*. 5.443 ff.).

**263 torrenti ... nimbo**: *nimbus* denotes a rain of punches here only (but is more common of a rain of solid objects like missiles in Silver Latin: see *OLD* s.v. 4), while the sole parallel for the application of *torrens* to *nimbus* is Sil. It. 5.384 (of a literal shower) *torrentem crepitanti grandine nimbum*. The watery metaphor is apt for a son of Neptune. Downpours come from above (here from the giant Amycus), can be avoided and when torrential tend to be of brief duration.

**praeceps agit**: this is a rare and interesting variant (elsewhere in Classical Latin only at Lucan 6.98, Sil. It. 2.162 f.) on the much more common *praecipitem agere* (see *TLL* I.1371.70 ff.). *Praeceps* may be the adverb ('headlong'), but could also be the adjective, referring to Amycus, and meaning 'rushing forward' (in this sense the word was applied to winds and storms as well as to persons: see *OLD* s.v. 2a, 2c, *TLL* X,2.417.28 ff.) and/or 'impetuous' (*OLD* s.v. 3, *TLL* X,2.414. 66 ff.). *Ago* is also used of driving gales and tempests (*TLL* I.1370.31 ff.).

**264 f. cursibus involvens**: in this unique phrase the verb = 'encircle' and/or 'make to move in a circle' (*OLD* s.v. 5, *TLL* VII,2.262. 71 ff.), while the noun may mean 'at a run', 'with rapidity of motion' or 'with his charges' (*OLD* s.v. 1, 2, 4). The latter is a military usage which would fit well here. Korn points to the application of *cursus* to winds (*TLL* IV.1535.61 ff.).

**immanis**: for dramatic impact this will combine 'savage', 'frightful in appearance' and 'of enormous size' (*OLD* s.v. 1a, 2a, 3a).

**harena**: may denote sand or sandy ground or (*TLL* VI.2530.29 ff.) the scene of combat.

**insequitur**: is doubly emphatic by position in a line which has a suitably speedy rhythm (like 269 and 272).

**265–268** These lines greatly expand on AR 2.75 f., where Pollux by means of his skill constantly evades Amycus unscathed. In particular VF gives various concrete examples of the Argonaut's skill, making the fight come alive more, bringing out the contrast between the brawler and the boxer, and smoothing the way for Pollux's eventual victory by giving him textual prominence here and dwelling on his scientific methods (and also highlighting his supreme speed).

**265 metu**: *TLL* VIII.910.60 ff. explains this as *cautio, cura plena anxietatis*, which may be right (cf. *cura* in 270), but there is no reason why Pollux should not feel actual (sensible, healthy) 'fear' in the face of such an onslaught (cf. *trepidi* in 269 and *territus* in 295).

**cum pectore .../... et huc**: i.e. shifting the position of his chest and shoulders/gloves now this way, now that, as he dodges and feints. *Armis* may come from *armus* or *arma* (it would be natural to mention the shoulders along with the chest, but it would also be natural to mention boxing gloves here). For *alternus* 'alternating' (of a person in motion) Korn compares well 6.230 f. *fulmineumque viris profundens ingerit ensem/ huc alternus et huc*. The adjective in the sense of 'alternating' is also applied to people at Pers. 5.155 f., Sil. It. 9.295 and Martial 9.51.7, 10.51.2. *Cum* here seems to be used *de instrumento actionis* (*TLL* IV.1369.40 ff., *OLD* s.v. 11).

Henri Wijsman suggests to me an echo of Theoc. *Id.* 22.95 ἔνθα καὶ ἔνθα in *huc ... et huc*.

**semper cervice reducta**: this may mean that Pollux maintained all the time a stance with his head held well back out of the range of punches, like the boxers at Virg. *Aen.* 5.428 (see Williams ad loc.); but this would

not be so effective against a giant's reach, and it would make Pollux's head a fairly stable target. So it seems more likely that (in line with the shifting movement elsewhere in this sentence) Pollux is invariably moving his head back as blows are launched at it.

**267 in digitis**: on tiptoe, for greater speed of movement, as at AR 2.90 and Virg. *Aen.* 5.426 *constitit in digitos extemplo arrectus uterque.*

**summi pulvere campi**: *summi* is a transferred epithet, belonging really to *pulvere*, or (as Korn opines) *summo* is to be supplied from *summi* by syllepsis. Pollux is so light-footed and moves so rapidly that his feet do not sink in but just graze the surface (for this motif see Bömer on Ovid *Met.* 10.654 and Horsfall on Virg. *Aen.* 7.808).

**268 proiectusque redit**: scholars have been troubled by the absence of a prior verb responding to *redit* and wonder what is linked by -*que*. Spaltenstein's solution (supply *est* in the earlier part of the sentence) is simple and convincing.

Various unsatisfactory explanations of *proiectus* have been offered (see Korn, Liberman n. 44 and Spaltenstein). In fact Pollux must be darting forward briefly (for *proicior* and *proicio me* = 'rush forwards' see *OLD* s.v. *proicio* 2a; Spaltenstein adds 8.93 *fusis circum proiecta lacertis*) and then returning to his original position, so as to disconcert his opponent and not present a static target (this is all part of his constant movement to deal with the flurry of punches from Amycus). The reference may be to one short stand (or more than one) during the retreat described at 263–265, or that retreat may by now have ended.

**268–271** As in VF's model (see below), this imagery fits neatly with the fight at the seaside in the course of the voyage of Argo, and there is wit in comparing a son of Neptune to the sea and an Argonaut who became a god who saved ships from storms to a helmsman who saves a ship from a storm. VF here picks up his wind simile at 261 f. (in particular recalling *turbo rapax* with *rapidum ventis*) and turns it around, with successful evasion now uppermost. Amycus here is equivalent not just to a wind but to winds in the plural, and also to a tempest and the sea, which makes him even more violent, encompassing, dangerous etc. (and the danger is brought out by *spumanti*, *trepidi*, *sola .../... tenet*, *rapidum* and *ventis certantibus*), but also wild and unco-ordinated in his onslaughts (like the battling gales in particular: see below). The *magister* represents Pollux's mind (anxious but careful, and experienced, skilled and focused). The

ship stands for Pollux's body, which is vulnerable, but is successfully manipulated and escapes harm.

I suspect an intertextual tease. At 261 f. it seemed that VF had just substituted a storm simile for the helmsman imagery at AR 2.70 ff. (where Amycus pursues his opponent like a rough wave rearing over a ship, which just escapes the crashing surge through the skill of a clever pilot), but here VF includes the helmsman simile after all. He also modifies it significantly, likening the giant not to a single wave but to the whole (*rapidum*) sea and a storm and battling gales, which makes his attack more vigorous, furious, prolonged etc., and one which requires greater technique, concentration and so on to escape. On the image see also Bessone in Korn-Tschiedel 75 f.

**spumanti**: this may even be meant to conjure up a vision of the furious king foaming at the mouth.

**Pliade capta ratis**: the setting of the Pleiades (at the beginning of November) was contemporary with and said to be responsible for the onset of stormy weather (see Spaltenstein on 1.647). Here by a bold extension *Plias* stands for a storm caused by the constellation (cf. 2.405 f. *sic portus fugeret ratis, aspera si te/ Plias in adversae tenuisset litore Thraces* and probably 5.304 ff. *qualiter ex alta cum Iuppiter arce coruscat/ Pliadas ille movens mixtumque sonoribus imbrem/ horriferamque nivem*). *Capta* means 'overcome' (see *OLD* s.v. 21a and cf. e.g. Pliny *N.H.* 18.183 *cum hieme praegelida captae segetes essent*). The expression *Pliade capta* is striking and unique. It is a droll touch to compare Pollux (soon to be a star) to a ship *Pliade capta*.

**cura tenet**: *cura* will denote primarily carefulness (picked up by *providus* and *arte* at 271 f.), but also anxiety. Possible senses for *tenet* are 'holds against attack', 'controls' and 'preserves' (*OLD* s.v. 9, 15a).

**rapidum**: will certainly mean 'swift-moving' and 'sweeping along', and may also embrace 'fierce' (*OLD* s.v. 1, 2, 4).

**ventis certantibus**: the winds are fighting among themselves, as they often do in epic storms (see Bömer on Ovid *Met.* 11.491).

**intemerata**: this word takes the attention because of its size, position and the rarity of its application in the sense of 'unimpaired' to concrete things (before here only at Gratt. 224 *signa ferarum intemerata legens*: see *TLL* VII,2.2104.76 ff.). As the ship is linked to the future deity Pollux, VF probably has an eye to the 'desecrate' meaning of *temero*.

272 **servat**: 'looks out for' (*OLD* s.v. 2b).

**Oebalia … arte**: for the Spartans' expertise at boxing cf. 328 f., Stat.

*Theb.* 6.770 f. *patria vigil arte Lacon hos reicit ictus,/ hos cavet* and see Korn. For the additional connotations in *Oebalia* see on 254.

**dubium caput**: this is an unparalleled and intriguing phrase. The following senses for the adjective are feasible (and VF may well intend more than one to be felt): 'endangered'; *anxius, timidus, curis exercitatus*; 'unsteady in movement' (i.e. not static and predictable); and even (because the head is moved by the very nimble (267) Pollux so fast to avoid the rain of blows) 'not certainly perceptible' (see *OLD* s.v. 3, 7, 9b, *TLL* V,2.2106.2 ff., 2108.47 ff., 2118.34 ff.).

**273 urgentes**: the verb will mean 'press hard' (in attack/pursuit) and perhaps 'be oppressive' too (*OLD* s.v. 4, 5).

**effudit nubibus iras**: the mss. reading has been disputed (Thilo proposed *nutibus*), but should stand. Pollux made Amycus expend his anger and passion/eagerness (*ardorem*, 274) uselessly by punching thin air. For *effundo* = *facio ut effundantur* see Housman on Manilius 1.335. On *nubes* used rhetorically for 'air, sky' see *OLD* s.v. 1b; the notion of Amycus striking the clouds fits well (and may be a pawky touch) as he is a giant swinging his fists about violently. For this type of expression for ineffectual blows critics compare 302 f., Stat. *Theb.* 6.791 *rapiunt conamina venti* and Virg. *Aen.* 5.446 *Entellus viris in ventum effudit*. In view of VF's allusion to Entellus' bout elsewhere and the similarity in the expression it seems probable that VF here had that Virgilian line in mind and gave a twist to the verb (in Virgil it means 'expend' and is applied to the one punching in vain) and topped *ventum* with *nubibus*.

There is probably verbal play too, highlighted by the juxtaposition *effudit nubibus*: elsewhere *effundo* and *fundo* are employed of clouds themselves pouring (rain etc.) or of such precipitation being poured from the clouds (as at Virg. *G.* 4.312 *effusus nubibus imber*).

The spondees here (and in 274) and the long u and e sounds seem weighty.

**274 viri**: could just stand for *illius*, but may well intimate diminishment of Amycus (who has lost power due to exhaustion). The word is applied to the giant here as it was to Pollux in 262, suggesting that they are now on a par.

**insurgere**: is historic infinitive or depends on a verb originally present in the corrupt 275. Pollux may be literally 'rising', to strike his opponent (see Spaltenstein; this would be esp. necessary when fighting a giant!) and/or figuratively 'rising up' (*OLD* s.v. 5).

**275** On the major textual problems here see esp. Strand 100 ff., Korn and Spaltenstein. I am convinced by none of the explanations of the mss. reading offered by scholars; and none of the emendations proposed is attractive logically or palaeographically. *Manibus* seems weak, but *summos* has also aroused suspicions and *deducere* is problematical too, so I have obelized all three of those words.

**integer**: the juxtaposition with *fesso* suggests 'fresh' as the meaning here, but 'undamaged' may well be present too.

**276–279** AR at 2.85 ff. has both opponents sweating (cf. *sudoribus*, 276), panting and exhausted (after a prolonged exchange of blows). VF shows Amycus alone in difficulties, depicting his Pollux (who has carefully slipped punches up to now) as in better shape (than Amycus, and than AR's Polydeuces), and his Amycus as in a worse (extraordinarily poor) state. This presents VF's Argonaut as a more calculating fighter and helps prepare the way logically for his win.

**276 f. dies . . . / . . . vidit**: the gravity of the diction brings out the gravity of the moment. This expression is confined to tragedy and epic (*TLL* V,1.1047.22 ff.).

**aegros . . . sudoribus**: 'exhausted because of his labours' (these senses are found mainly in epic: see *TLL* I.939.27 ff., *OLD* s.v. *sudor* 2b).

**arenti . . . hiatu**: 'with a dry, open mouth'. The rarity of the phrase (elsewhere only at Calp. Sic. 1.23, of letters inscribed on a tree, *arenti nondum se laxet hiatu*) makes for weightiness and fits with the rarity of the occurrence.

**cunctantem**: 'hanging back' and/or 'moving slowly' (*OLD* s.v. 3). As part of an inversion to bring out Amycus' decline this contrasts with *turbo rapax* (262), *praeceps agit* (263) and *rapidum . . . aequor* (270); so too from being like violently blowing winds and foaming sea the king is now panting exhaustedly and has a dry mouth.

The spondees in 277 (and 279) seem solemn and aptly slow.

There is an extremely elaborate blend of (epic) sources here, making for some heavily ominous foreshadowing. Many critics see similarity to Virg. *Aen.* 8.222 f. *tum primum nostri Cacum videre timentem/ turbatumque oculis* (of the massive monster who after a brief respite will soon die violently at a cave). *Ille dies . . . /primus* (apart from VF and Virgil elsewhere only at Sil. It. 12.273) reminds me of Virg. *Aen.* 4.169 f. *ille dies primus leti primusque malorum/ causa fuit* (also in the context of a cavern, these words intimate impending trouble and death for

royalty caused by a hero who stops off during a voyage). The collocation of *aeger*, *artus* and panting in a boxing match supports Korn when he points to Virg. *Aen.* 5.432 (of Entellus) *vastos quatit aeger anhelitus artus* (with a twist in VF his massive boxer does *not* come back from this to win). I would add the very similar *Aen.* 9.814 *fessos quatit aeger anhelitus artus* (of Turnus in combat after the Trojans recover from his onslaught in their camp and attack him in turn, so vigorously that he cannot withstand them). Korn also compares Lucan 4.638 (of Juno seeing Hercules tired in his wrestling bout with the vast Antaeus) *videt exhaustos sudoribus artus* (VF transfers this to the unsuccessful competitor, and again there are connotations of defeat and death after a short reprieve).

**278 f.** For the expression cf. esp. Virg. *Aen.* 12.903 (of Turnus) *sed neque currentem nec se cognoscit euntem* and Sen. *HF* 1340 f. *ille me abscondet locus-/ sed et ille novit.*

**agmina**: denotes the crowd of Amycus' subjects watching the bout.

**279–281** AR also has the (retarding) respite, at 2.86 f., but he does not accompany it with a simile (he had one earlier, at 2.79 ff., likening the noise of punches exchanged to that made by shipwrights' hammers). Again there seems to be some intertextual trickery: initially it looks as if VF in coming up with the next simile in the account has simply replaced and capped AR's everyday picture of noisy shipwrights at work with the extraordinary image of a silent Mars and warriors at rest; but then at 286 ff. our poet includes a noise simile after all (with Cyclopes topping AR's human workers).

**279 f. reponunt/ bracchia**: as part of the process of degeneration, from hardly allowing Pollux to raise his *bracchia* at 262 f. Amycus now lets him lower them and lowers his own *bracchia* in a position of rest.

**280 f. Lapithas aut Paeonas**: *aut* (rather than *et*) shows that the Lapiths here are not fighting the Paeonians (identified by some with the Centaurs, very dubiously and without any support). The Lapiths (like the Paeonians) might just possibly be fighting among themselves, but it is more natural and works better in the simile (see below) if the Lapiths (like the Paeonians) are fighting others (unspecified external enemies, who also take a break to recover). Mars (in 281) is present to incite the Lapiths/Paeonians and to join in the battle himself, with them in support

(cf. e.g. 4.609 *pugnas mota pater incitat hasta*, 6.28 ff. and Homer *Il.* 4.439, 5.461 ff., 592).

**aequore**: denotes the plain on which the battle is being fought (as at e.g. Virg. *Aen.* 11.599 f. *fremit aequore toto/ insultans sonipes*). As Spaltenstein points out, since the troops do not retire but rest on the actual battlefield, this is only a brief pause (cf. 282).

**fixaque silet … in hasta**: *silet* here means 'is silent' (i.e. does not use his powerful voice to urge on the combatants, give a war-cry etc.) and/or 'is inactive' (*OLD* s.v. 5a). With *fixa* understand something like *solo* (Korn compares Lucan 4.41 *fixo firmat vestigia pilo*). The spear is fixed in the ground for Mars to lean on, rather than ply (for this use of the spear see Spaltenstein). *In* = 'upon', i.e. 'resting on' (see *OLD* s.v. 33a, *TLL* VII,1.769.33 ff.).

As well as providing an arresting picture of Mars (cf. Stat. *Theb.* 7.10 f. *seu posita respirat cuspide Mavors,/ quamquam invisa quies*) and of hosts recuperating on the battlefield in an ominous calm before the storm (with a narrative pause to match the pause in the action), this simile remarkably compares two different persons (Pollux and Amycus) to the same single character (Mars). The god of war stands for both of the boxers, implying that they are very closely matched, and also supremely powerful, aggressive etc. as fighters (with divine connections). His spear fixed in the ground is parallel to the pugilists' lowered arms (which are similarly mighty, terrible and capable of maiming and killing). The Lapiths and Paeonians represent the boxers' resources (esp. their physical powers), which are at present being refreshed, and are as great and dangerous as those of whole armies. VF will have specified these two peoples to hint at Pollux's coming success. The Lapiths call to mind Pollux, because they were renowned for their victory in a major battle against the monstrous Centaurs, who violated hospitality. The Paeonians conjure up Amycus, because for an epic poet they would have had strong connotations of defeat and death at the hands of Greek heroes in combat. Down to VF's time in epic they figure prominently only in the *Iliad*, and there (in addition to brief mentions at 2.848 ff. and 10.428) their most notable appearances are at 16.287 ff. (where their leader Pyraechmes is killed by Patroclus and the rest are routed), 17.346 ff. (where their valiant warrior Apisaon is put to death by Lycomedes, and Asteropaeus is prevented from getting revenge for him) and 21.139 ff. (where their leader Asteropaeus is himself killed by Achilles and the rest are put to flight and are slaughtered by him).

**282 f.** As the longer (more important) round two begins there is a subtle indication that Amycus is a lesser fighter than he was at the start of round one in that here *both* boxers charge and the king does not get in first with his attack and dominate as the grammatical subject as he did at 261 ff. (to which we are directed back by *vix* and the rushing at the start of a round).

**inflictaque .../terga**: this denotes boxing gloves dashed against the opponent in punching (for *tergum* = 'hide' used with such a reference see *OLD* s.v. 7).

**late**: translators reasonably take this with *sonant*, but it could also go with *inflicta* (and there might be a pawky touch in that blows landed on a *giant's* body might well cover a broad area).

**nova ... surgunt**: the second phrase could mean that their restored bodies rouse themselves to action, but it is neater and more emphatic if *corpora* is on all fours with *vis* ('strength') and denotes 'vigour' (*TLL* IV.1005.12 ff.), with *surgo* meaning 'develop' and/or 'rouse itself to action' (*OLD* s.v. 3, 11). The dactyls in 283 seem aptly energetic.

**284 hunc ... hunc**: the repetition and balance imply that the two are well matched, but Pollux's motivation gets greater textual prominence (prefiguring and subtly preparing the way for his coming superiority in the fighting).

**pudor**: Amycus will be ashamed at not having defeated Pollux yet, especially as he despises the Argonaut as an opponent (232 ff.) and has publicly belittled him as a fighter (240 ff.).

**noto ... hoste**: i.e. Pollux has taken in the giant's strengths and weaknesses (as at AR 2.76 f.) and now has an idea of how to beat him.

**audentior**: in Classical Latin there are 25 examples of *audentior* and *audentius* (twice in Virgil, and common in Silver Latin).

**285–288** For the simile of the Cyclopes at the forge cf. Virg. *G.* 4.170 ff., Lucan 7.150 and Stat. *Silv.* 3.1.130 f. Here the image implies tremendous noise (that echoes at a great distance) resulting from frequent and violent blows made by powerful figures and continuing on and on (there is also a correspondence between smoke and steaming breath (see 285n., 287n.), and the thunderbolts hint at swift strikes and sudden death). There are links: one son of Neptune (Amycus) is compared to other sons of Neptune, who are producing thunderbolts for Jupiter, who is Pollux's father, while Amycus (see 205n.) is a false Jupiter; and the image recalls the simile at 104 ff. and the general association of Amycus with Polyphemus (99–113n.), but now Pollux too is likened to a

Cyclops (intimating that the two boxers are on a par). VF is picking up AR 2.79 ff. (where the din made by the boxers is likened to that made by ship-builders) and trying to go one better with more impressive and mighty labourers engaged on more momentous work and making greater noise. Similarities in wording and details suggest that VF may also have an eye to the Cyclopes simile at Virg. *G.* 4.170 ff. (*ac veluti lentis Cyclopes fulmina massis/ cum properant, alii taurinis follibus auras/ accipiunt redduntque, alii stridentia tingunt/ aera lacu; gemit impositis incudibus Aetna;/ illi inter sese magna vi bracchia tollunt/ in numerum, versantque tenaci forcipe ferrum*). If that is so, there is a spin in Virgil's long (and mock-serious) simile of tiny, mundane and peaceful bees being here cut down and applied (seriously) to large and extraordinary characters in a fight.

There is a considered arrangement of similes in this section (in competition with AR: on his structuring of images in his version of the match see Cuypers 103). There is variety: the first (261 f.) concerns attack (by Amycus), the second (268 ff.) covers attack and defence, the third (280 f.) illustrates rest, this one is concerned with twofold attack (by Amycus and Pollux). Also a pair of wind similes (in which the wind is parallel to the giant) is followed by a pair of mythological similes (with silent inactivity succeeded by noisy activity).

**285 fumant ... pulsu**: we might have here chests steaming with the sweat of exertion from frequent punches, but one would then expect other parts of the body (such as arms and shoulders) to be steaming too, and there seems to be no particular reason why VF should highlight the chest alone. So it is best to follow Langen and Korn and take the idea to be of the lungs (*praecordia*: see *TLL* X,2.510.49 ff.) giving off a steaming breath (cf. Sil. It. 1.531 *fumat ab ore vapor*); there would be hyperbole in this, unless it is still early in the morning and so cool. *Crebro ... pulsu* will refer to the flurries of blows that cause the panting or to an agitated respiration (cf. Lucan 4.756 f. *pectora rauca gemunt, quae creber anhelitus urget,/ et defecta gravis longe trahit ilia pulsus*). There seems to be onomatopoeia in the iteration of p, c and u here (cf. the clattering consonants in 288).

**286 avia**: (emphatic by position) means 'distant, remote' (*OLD* s.v. 2). The noise is so loud as to cause echoing (*responsant*) far away.

**gemitu**: will embrace the boxers' grunts of pain and rage and also effort and laboured breathing (cf. Lucan 4.531 f. *nisuque elisus anhelo/ auditur gemitus*, Sil. It. 1.532) and quite possibly the sound of the gloves hitting

home too (see *TLL* VI,2.1753.9 ff. and cf. esp. Ovid *Met.* 12.487 *plaga dedit gemitus ut corpore marmoris icto*).

**pervigil**: i.e. the Cyclopes' work goes on throughout the night. This may be an extension of *pervigil* = 'all night long' (*TLL* X,1.1873.72 ff.), applied to the setting of an activity rather than to the activity itself, or Aetna may be personified as vigilant/awake all through the night. Korn compares Stat. *Theb.* 4.373 *nuntiat excubiis vigiles arsisse Plataeas*.

287 **artificum notat Aetna manus**: Aetna indicates (by giving off smoke and echoing with the noise made by the workers) the handiwork of the craftsmen, i.e. Aetna shows that the Cyclopes are at work (for *noto* = 'indicate' see *OLD* s.v. 8). This is an emendation by Koestlin (incorporating Heinsius' conjecture *Aetna*). The mss. have *artificum notata manus* with *et* added above (V); *artificum notata et manus* (M); *artificumque notata manus*; and *artificum notat ipse manus*. The first two readings are obviously wrong; but the last two look like arbitrary corrections to repair the metre and the sense. Out of the many conjectures (see e.g. Thilo ad loc.) Koestlin's is nearer to V and M (retaining *artificum* and staying close to *notata*) and is palaeographically plausible (the a- of *Aetna* attached to *notat*; the -et- of *Aetna* became *et*; the -na of *Aetna* dropped out before the ma- of *manus*).

**Cyclops**: collective singular (as *artificum* and *incudibus* in 288 show). For the Cyclopes as makers of the thunderbolt who toil inside Aetna see Korn and Mynors on Virg. *G.* 4.170–175. They are also at the forge during the night at 2.338 f. (cf. the similar nocturnal labour at 5.141 and Virg. *Aen.* 8.407 ff.).

288 **prosubigit**: this rather bulky and extremely rare word, used here only in the sense of 'hammer out into an extended shape' (*OLD* s.v., *TLL* X,2.2240.50 ff.), adds to the solemnity of the picture and is aptly extraordinary.

**urbes**: cities on Sicily would be filled with the noise made by the Cyclopes, and cities in Italy might well be too.

289 **emicat hic**: at this point (*hic*) Pollux darts forwards and/or upwards. As Kröner 743 notes, this hexameter beginning comes from Virg. *Aen.* 12.728, where (in another duel to the death between a local and a hero from overseas) Turnus rises to strike Aeneas with his sword amidst shouts by the spectators (cf. VF's 292), just before his sword breaks and he has to flee (cf. VF's 294), *emicat hic, impune putans, et corpore toto/ alte*

*sublatum consurgit Turnus in ensem/ et ferit; exclamant Troes trepidique Latini*. The reminiscence elevates the contest in VF. There are also some typical twists, which cheekily make Pollux a superior fighter to the great Rutulian: in Virgil the latter is doomed and suffers an unexpected setback so that he does no damage and his onslaught fails, whereas Pollux is soon to be victorious and he does damage and his onslaught succeeds, as his opponent suffers an unexpected setback. There is also added point in applying *emico* to Pollux (soon to be a star), as the verb is used of bright objects like stars emitting radiance (cf. Sen. *Nat*. 1.14.1 *aliquando emicat stella*, *Ep*. 93.5 and see *TLL* V,2.484.48 ff.).

**dextramque … minatur**: the repetition of *dextram* (Heinsius conjectured *laevamque parat* ineptly) mirrors the way in which Pollux draws attention to his right hand, preparing it for action (i.e. drawing it back and/or raising it) and making to launch a punch with it, but only to distract Amycus. The ruse described here (clearly and fully) will be a development of the vague allusion to multiple feints by Polydeuces at Theoc. *Id*. 22.102 f.

For *minor* = 'hold out the menace of' (i.e. threaten to make use of) cf. e.g. Sil. It. 4.415 f. *minatur/… ensem* and see *OLD* s.v. 2 and *TLL* VIII.1028.76 ff.

**290 redit … pondere**: Amycus turns his eyes to Pollux's right hand and shifts his body mass in that direction, so that he can see clearly and counter effectively the expected blow(s) from it. If *redit* means 'returns', the (rather telegraphic) point would be that the giant had paid attention to his opponent's right before and now pays attention to it again. Korn thinks that the *ire* force of *redire* predominates here, citing Lewis and Short s.v. II (of their exx. cf. esp. Caes. *B.C.* 3.93 *ad gladios redierunt*). Spaltenstein comments that the *re*- prefix often means 'duly' and explains *redit* as 'duly goes'; of the instances of the verb with this sense cited by him (on 2.16) Sall. *Jug*. 4.9 *nunc ad inceptum redeo* (as Sallust addresses his subject for the first time) seems possible.

**291 sic ratus**: supply something like *eum appetiturum esse* (he thought that Pollux would attack with his right). The ellipse and the shortness and dactylic rhythm of this phrase suggest to me Amycus quickly jumping to this conclusion.

**celeri … sinistra**: note the speedy dactyls, the way in which *sinistra* is held back until the close and the juxtaposition *ora sinistra* (after the adversaries were separated at either end of 290).

This is a unique use of *rapio* and it is hard to be sure of its precise sense(s) here. Summers 74 suggests that it combines the notions of rapidity and working havoc. Korn explains this as the simple *rapio* standing for the compound *arripio* (in the sense of 'attack suddenly': see *OLD* s.v. 8). *Rapio* itself is used of a swift and successful assault (meaning something like 'conquer quickly') at Livy 6.23.5 *qui adveniens castra urbesque primo impetu rapere sit solitus* and Lucan 6.14 *Dyrrachii praeceps rapiendas tendit ad arces*. Another possible sense is 'quickly traverses' (landing one or more blows): cf. Stat. *Theb.* 12.220 *arva rapit passu* and see *OLD* s.v. 8b. There is extensive inversion and poetic justice here, as *rapit ora* looks back to 182, 240–242 and 262.

**292** There seems to be intertextual teasing here. In a similar sequence in VF's main model (AR 2.94 ff.) Polydeuces struck a sudden blow to his opponent's head and the Argonauts shouted out. That was the end of the fight and the king, which might incline us to expect the same here, but the bout continues and the giant comes back with a dangerous attack in response. In fact, as we learn in the following lines, what we have here is yelling by the Argonauts after Amycus' face has been hit in the middle of the contest, as at Theoc. *Id.* 22.99. VF's wording forms part of the tease. Elsewhere *conclamant socii* (also at the start of the line) occurs only at Virg. *Aen.* 10.738 (after Mezentius has brought low Orodes and gloated) *conclamant socii laetum paeana secuti*. Orodes was killed right after that, which reinforces expectation of immediate death for Amycus here.

**subitas … voces**: the Argonauts are suddenly expressing their joy, whether the joy is 'giving' *voces* (sc. *illis*) or 'producing' *voces* or is itself 'uttering' words (*dare voces* = 'speak', as at 49). Their happiness here (cf. also 297 and 342) offsets Amycus' smile in 234.

**293** This is the only instance in VF of a hypermetric line (on which see Pease on Virg. *Aen.* 4.558 and Austin on *Aen.* 6.602); it may be intended to convey a sense of massiveness. This is a weighty five word hexameter with marked alliteration and spondees suggestive of a dazed sluggishness.

**turbatum**: seems to combine 'thrown into disarray', 'roused' and 'confused' (*OLD* s.v. 4, 7, 8). The word looks back to 262, intimating a deterioration (from *turbo* to *turbatus*).

**294 Oebalides**: Oebalus was the father of Tyndareus (who was supposed to have fathered Pollux).

**prima … dum detonet ira**: *prima … ira* may be ablative of separation

(= in order that Amycus would desist from his first onset of rage) or ablative of manner. The verb was as yet uncommon and rarely had the sense of 'expend one's thunder' (*TLL* V,1.819.9 ff.), so it takes the attention. As well as picking up the Cyclopes simile at 286 ff., and conjuring up the son of Jupiter avoiding thunder, it intimates that metaphorical and comparatively feeble thunder is the only type that comes from this fake Jupiter (205n.). In addition *detonet ira* and *furentemque* look back to 204 f. with a change of circumstances that brings out Amycus' degeneration (by now he has been tricked, battered and humiliated).

Taking up the Virgilian allusion in 292, VF here recalls *Aen.* 10.809, where *dum detonet* occurs in the same *sedes* and in a context of *furor* and *ira* (10.802, 813). There after Lausus rescued his father, his comrades hurled missiles at Aeneas and *Aeneas nubem belli, dum detonet omnis,/ sustinet.* As well as elevating Pollux by likening him to the great Trojan, VF foreshadows the Argonaut's victory (because shortly after 809 Aeneas killed Lausus).

**295 ipse etiam**: 'for his part actually' (*OLD* s.v. *ipse* 3).

**ingentis**: is droll of daring shown in connection with a giant.

**conscius ausi**: the phrase occurs elsewhere (also at the end of a line) only at 2.280 (with reference to Hypsipyle's concealment of her father). If there is deliberate echoing, there would be connotations of a bold act of trickery which leads on ultimately to success.

**296 f.** *Saevit* calls to mind *saevus* in 200 and *sese/praecipitans avidusque viri* takes up *virum .../... praeceps agit* in 262 f. with differences in situation that highlight Amycus' decline here. The doubly emphatic *saevit* begins this sentence, and the doubly emphatic *inruit* (299) closes it, so that there is a dramatic frame.

**saevit inops**: this line-opening is a Virgilianism (the phrase appears elsewhere only at Stat. *Theb.* 10.356 in clear imitation of Virgil). At *Aen.* 4.300 f. Virgil says of Dido after she has just discovered that Aeneas is leaving *saevit inops animi totamque incensa per urbem/ bacchatur*. The reminiscence conjures up raving royalty in vigorous movement and soon to die because of a travelling hero who will be unaffected by the imminent assault on him and will subsequently sail away. *Inops* = *consilii egens* (*TLL* VII,1.1753.77 f.).

**nullo discrimine**: without discriminating between the different courses open to him, without deciding whether such a move was well-advised or not.

**praecipitans**: Amycus is primarily hurling himself headlong at Pollux, but the verb is also often used of people throwing themselves (or others) to their death (*OLD* s.v. 1b). There are rushing dactyls in this line (and at 302 f.).

**avidusque viri**: this is quite a striking and chilling expression. *Avidus* occurs here only with a genitive of the person for whom there is ardent but non-sexual desire: see *TLL* II.1426.18 f.; Korn compares (of lustful longing) Sen. *Nat. Q.* 1.16.2 *tam virorum quam feminarum avidus*; cf. also (of the flesh of persons) Pliny *N.H.* 6.75 *crocodili humani corporis avidissimi*. On *viri* see 262n. and 274n. (cf. 300 shortly below).

**ovantes**: the Argonauts are rejoicing, but with this particular verb there is also an apt suggestion of the *ovatio*. The ghosts of 258 ff. must also be exulting (beyond the Argonauts), if Amycus only knew it, making his humiliation even greater. For the thoughtful reader there is a touch of black humour in this further example of the king's blindness and in the notion of maliciously jubilant shades.

**298 procul**: the Argonauts may be (eagerly and bravely) just at some distance or, as (263 f.) the enormous and violent Amycus has been rushing all over the place, (prudently) at a great distance.

**caestu elatus utroque**: 'risen up in respect of each glove', i.e. with both fists raised to inflict blows (as at AR 2.90 ff. and Virg. *Aen.* 5.443 ff., cited by Spaltenstein). In his enraged state the king would not bother to protect himself, so the mss. readings *velatus* and (see Thilo ad loc.) *vallatus* are clearly wrong. Heinsius' *elatus* is an easy and attractive correction.

**299 hos ... subit**: Pollux slips between the giant's gloves raised above him and goes for his face. Feasible meanings for *subit* (used absolutely) are 'passes underneath' and 'approaches/ approaches from beneath' (*OLD* s.v. 1a, 6a, b).

**ultro**: 'what's more' (*OLD* s.v. 3).

**300 f. advolat ora viri**: attention is drawn to the verb through its position and rarity of expression (the simple accusative instead of *ad/in* plus accusative: see *TLL* I.896.54 ff.).

**nec spes effecta**: but Pollux's hope (of hitting his enemy in the face) was not realized.

**ambae/... manus**: the hero's blows landed on Amycus' chest rather than his face, most obviously because the giant lifted his head and pulled it back when he raised his fists in 298 (cf. Virg. *Aen.* 5.428 and Williams

ad loc.). *Ambae* probably means that Pollux launched but fell short with a combination of punches to the king's face (he may have made separate attempts, missing first with one fist, then with the other, but this would make him seem rather slow on the uptake). Korn points to the twist in *cecidere manus* (usually the phrase is found of tired/severed hands dropping), where *cado* is applied to the hands landing on the chest as it is elsewhere applied to missiles landing.

**hoc saevior ille**: because Pollux attacked and hit him again (and quite possibly because he avoided Amycus' fists too). This is the last time that Amycus figures as the subject of a sentence in the fighting, and it is a short sentence of futile activity, followed by the longer 303 ff. with the effectual Pollux as subject (in line with the Argonaut's domination).

**302** Amycus again punching thin air recalls 271 ff. (esp. 273). Here, as there, the end of a round is approaching, but this time Pollux launches a much more violent onslaught, which terminates the whole contest.

**agit**: this was also applied to the attacking Bebrycian at 263, with *bracchia* (at the start of the line) in the vicinity. Again a decline is in evidence: instead of 'driving' Pollux before him the king is here 'moving' his *bracchia* rashly and in vain; this assault seems less furious and dangerous; and so far from scarcely allowing Pollux to raise his arms the king has by now been struck by his opponent several times.

**303 ff.** Such a vigorous and unrelenting onslaught (especially to the head) is essential to finish off an opponent like VF's Amycus and looks like a response to the threat at 240 ff. too. There is density of allusion here. VF seems to blend AR and Theocritus for Amycus' demise. There is one killing punch at 309–311, as there is in AR 2.94 ff., but VF's giant needs to be softened up before that by a flurry of blows to the head (as found in Theoc. *Id.* 22.123 ff.; the flurry in VF leaves open the possibility that the life of Amycus might be spared here as in Theocritus, until 309 ff.). There may also be reminiscence of Homer *Od.* 18.93 ff., where Odysseus wins his bout with Irus by means of a (light) blow to the neck that brings him low and then (cf. VF's 312 ff.) gloats over his fallen opponent. If so, there is a darker tone in VF, where a heavy punch kills, after a much longer contest with a dangerous enemy.

**303 rationis egentem**: by this point Amycus is so swayed by rage, shame, savagery etc. that he has lost his reason and cannot plan and control his actions. Note the contrast with Pollux's (rational) perceptiveness (*sentit*).

**304 dat genibus iunctis latus**: as the king is now *rationis egentem* and is already throwing punches (302 f.), this move will not be a ruse by Pollux to entice Amycus to attack by exposing his vulnerable side (as some maintain). Rather Pollux is evading the giant's onrush (cf. AR 2.92 f.). The Argonaut had been standing with his legs apart, facing his opponent; now he brings one knee (and leg) across to join the other, turning his broad body with it, so that he presents (*dat*) just his side to Amycus (who in his furious charge misses this narrower target and goes rushing on past). This is a final and decisive instance of scientific boxing skills employed against the bruiser.

**effusumque**: 'rushing' (for *effundi* = *proruere* see *TLL* V,2.222.76 ff.).

**secutus**: the tables are turned, with *secutus* (of Pollux) reversing *insequitur* (of Amycus) in 265, as a rain of blows is now launched by the Argonaut rather than the king (as at 261 ff.). So too *haud … patitur* in 305 inverts *vix … passus* in 262, and *turbatque* (305) takes up *turbo* (262).

**305 revocare gradum**: the verb probably means 'direct backwards' (*OLD* s.v. 5b) as in Virgil (see below), so that Pollux is not allowing his adversary to turn around and come back in a counter-attack; but *revocare* could have the sense 'check' (*OLD* s.v. 8c), and the hero may be driving Amycus on with his blows and not allowing him to restrain his rapid forward motion.

*Revocare gradus* (plural) occurs at Sen. *Dial.* 6.20.1 and Stat. *Theb.* 12.203, but *revocare gradum* (singular) before here is found (in the same place in the line) only in Virgil, when the Sibyl says to Aeneas of his proposed katabasis at *Aen.* 6.127 ff. *noctes atque dies patet atri ianua Ditis;/ sed revocare gradum superasque evadere ad auras,/ hoc opus, hic labor est*. So there is probably Virgilian allusion here, with suitable connotations of death and an imminent journey to the Underworld.

**turbatque premitque**: these are the final two in a vigorous series of verbs at 304 f., and they complete a line enlivened by a rapid rhythm and onomatopoeia. There is energy in the juxtaposition and repetition here.

**306 ancipitem**: 'tottering' (*TLL* II. 24.37 ff.) and/or 'uncertain', i.e. confused (*OLD* s.v. 11b).

**liber**: this has been explained as meaning 'free' from fear and 'free' from danger. Also possible is 'unhampered', i.e. not physically hindered at all by Amycus (*TLL* VII,2.1285.16 ff.).

**congerit ictus**: the phrase figures here only in surviving Latin.

**307 desuper**: implies that the king's head is down under the blows and/or that he is starting to fall forwards. Pollux has now risen above the giant (a real reversal and a spatial embodiment of his superiority; cf. 312). The Argonaut's blows from above that hit may well reverse Amycus' blow from above that missed at AR 2.90 ff.

**sonat … vertex**: there is poetic justice in the damage to Amycus' head (cf. 167 f., 183 ff.). The sounds now issuing from the *vertex* differ markedly from the ones (the words) that came from it earlier.

**omni vulnere**: this may denote all kinds of blows or the idea may be that every punch hits home (for *omnis* = 'of every possible kind' see *OLD* s.v. 6b; for *vulnus* of a wounding blow see *OLD* s.v. 1c and Horsfall on Virg. *Aen.* 7.533).

**308 inclinis**: the head is most probably bowed under the force of the blows (Amycus might be inclining his head to defend it, as Korn suggests; but elsewhere in these lines at this stage he seems totally dazed and helpless, and with my interpretation *inclinis* brings out the power of Pollux's punching as part of the celebration of his victory).

**ceditque malis**: the *vertex* gives way under the damage inflicted on it by Pollux's fists (*OLD* s.v. *cedo* 14 and *malum* 5). Some mss. have *ceciditque*, which does make sense (of the head falling under the blows), but *ceditque* seems more likely in view of all the present tenses in the vicinity and a probable Virgilian reminiscence in the phrase (picking up the allusion to the Sibyl's words at 305 above). At *Aen.* 6.95 the Sibyl says to Aeneas *tu ne cede malis* (*cedere malis* is also found at Ovid *Ex P.* 3.3.48 and Pliny *N.H.* 27.6, but without a person as the subject). There in Virgil, shortly before mention of a dead body beside the sea and a journey down to the Underworld, a voyaging hero is told to fight on and not give way to *mala*, whereas here a voyaging hero's opponent does give way to *mala* and his fighting is now over. Corruption of *ceditque* to *ceciditque* is easy enough. Certainly emendation (as in Renkema 41 f. and Liberman 268 n. 53) is not required.

**manant**: the temples are wet with blood (and possibly with sweat too). The copious liquid here and in the next line recalls the bloody tide in 132.

There is gravity in the spondees here (and in 311).

**309 f. latent aures**: this rather startling expression intimates great damage. The ears cannot be seen because they are covered in blood and probably also because they have been battered flat (cf. the crushed cheeks at Theoc. *Id.* 22.127 f.).

**vitalia . . ./. . . artu**: by 'the fastening vital to life where the neck is joined [to the head] by means of the first vertebra' VF means the topmost cervical vertebra. On *vinculum* see *OLD* s.v. 4b. For *artus* see *OLD* s.v. 1. To justify supplying 'to the head' Korn cites Livy 1.49.1 f., Sen. *Dial.* 1.6.8 and Cels. 3.23.7 *qua summa vertebra cum capite committitur*. Spaltenstein effectively refutes the theory that the reference is to the collarbone (a blow there would not be fatal, and Pollux is attacking from behind).

**311 solvit**: there is here a grim redeployment of the common phrase *vincula solvo* (on which see Korn), with a range of senses now possible for the verb ('loosen', 'break up' and 'scatter': see *OLD* s.v. 1, 11, 12).

**dextra gravis**: a hand that is heavy (i.e. strong and large: see *OLD* s.v. *gravis* 1b) would be necessary to break the huge bones (244) of a giant, so this is a pointed transference of Amycus' βαρεῖαν/ χεῖρ' (AR 2.91 f.) to Pollux (whose blow from above actually lands and kills, rather than exposing the one punching to death, as in AR).

**312** In the epic tradition of the triumphant hero Pollux plants his foot on his conquered enemy (see Spaltenstein and cf. also Hom. *Il.* 16.503, 863) and utters a vaunt over him (see Mueller 93 ff. and cf. also Hom. *Od.* 9.475 ff., Virg. *Aen.* 11.686 ff.). Here too (cf. 191 f.) the brisk Pollux is a man of few words (and short sentences), but the words have point and weight (and are not without dark humour). This speech gains impact from its timing and placement and from the fact that it is the only one in this whole section.

**Pollux ego missus Amyclis**: he proudly recounts (in emphatic positions) his name (responding to Amycus' *quis* and *cui* at 215 f. and *quisquis es* at 240) and also his birthplace (see Korn; *Amyclis* may denote the town Amyclae, not far from Sparta, or just stand for Sparta), picking up on the king's restricted viewpoint at 210 f. and intimating that Laconians are a different proposition to the men he has beaten so far. *Missus* may just mean 'born' (see *TLL* VIII.1176.75 ff.), but there would be more dash if Pollux is saying that he is on a mission (cf. 1.544 f., where Pollux's father says of the Argonauts *inde meae quercus tripodesque animaeque parentum/ hanc pelago misere manum*).

**313 f. et Iove natus**: this piece of information (also stressed by placement) tops the king's boast of Neptune for a father in 213.

**nomen . . ./. . . referes**: *referes* may have a jussive force (see Korn). Amycus does not deprive this opponent of his *nomen* (cf. 185) and

actually passes it on. For the theme of the message taken down to the Underworld by a dead person cf. 3.171 f., Eur. *Hec.* 422 f., Sil. It. 1.398 ff., Virg. *Aen.* 2.547 ff., 9.742 and esp. 11.688 f. *nomen tamen haud leve patrum/ manibus hoc referes, telo cecidisse Camillae*. Those words were spoken by the awesome Camilla standing over a huge warrior whom she had killed, but Pollux outdoes her, with *mirantibus* and in view of the fact that his triumph (over an even greater opponent) is not short-lived and he is not doomed to die soon himself.

**mirantibus umbris**: the shades might be amazed and/or feeling reverence (for Pollux) when they see that such a huge giant has been badly beaten and killed. All *umbrae* might react like that, but Amycus' victims would do so in particular (and it would be a fitting punishment and especially demeaning for him to report to them).

Amusingly Pollux does not realize that *umbrae* are watching even as he speaks (cf. 258 ff.), so they do not need Amycus to tell them Pollux's name and in fact they will already be amazed and/or feeling reverence.

**sic ... sepulchro**: there is much more point and humiliation for the Bebrycian if the reference is to the tomb of the (recently deceased) giant rather than to Pollux's (future) *sepulchrum*. *Sic ... noscere* means that Amycus will be designated in the inscription as killed by Pollux (neatly inverting 243), quite possibly without the king's own name being recorded (a symmetrical repayment for his treatment of his victims at 184 f.). *Memori* brings out the fact that this is the way in which Amycus will be remembered (and the tomb will thus commemorate Pollux rather than its occupant).

**315–343** This is a triumphant and jubilant conclusion, as the Bebrycians immediately scatter in flight, and the Argonauts celebrate Pollux's victory at length. The magnitude of his achievement is reinforced at many points, but after all the tension, action and confrontation there is now relaxation, repose and co-operation. There is also warmth, in various affecting touches (especially the crew's care and regard for Pollux), and a real resurgence of humour (now that Amycus is defeated).

All of this is rather different from AR 2.98 ff., where we are distracted from the victory and the victor, and the mood is more muted. There Amycus' vengeful subjects attack Polydeuces and there is a big fight between them and the Greeks, with several deaths and some spectacular wounds, before the Bebrycians are at last driven off (at 135 f.); the Mariandynians also appear, ravaging the land, and the Argonauts (missing Heracles)

drive off the enemy's sheep; finally (at 155–163) the crew sacrifice, wreathe themselves with laurel and sing the praises of Polydeuces. By way of contrast, here too making much of Pollux and his feat, VF drops that skirmish to keep his triumph in the boxing undisputed and undiminished. To stress his importance, he keeps the focus very much on Pollux (who is the only one wounded and crowned with laurel) and at the end highlights him, honoured with choice meat and exulting happily (not in AR). Our poet also devotes a lot more space to the celebration of Pollux (adding various new details to it). This is in line with his greater victory (over a more awesome opponent). Together with the emotional and humorous elements noted above, it also makes for a more upbeat and engaging close to the episode than that found in AR.

**315 spargit fuga**: although personification of *fuga* was not uncommon (see Korn), this is the first time that the noun occurs as the subject of *spargo* (cf. *spargi fuga*, on which VF may be making a deliberate variation, at Livy 6.13.4 *fugaque per agros spargi aciem hostium animadversum est*, 21.56.5, 22.7.2, Sen. *Tro.* 472), and elsewhere this phrase occurs (with a different sense) only at 6.698 *nunc fuga conversas spargit mentita sagittas*. The expression is rather energetic, and also unusual, drawing attention to the deviation from AR here (on the surprise effect of which see the note on 107 ff.).

**316 regis**: the fact that this word is a whole line away from *Bebrycas* underlines the subjects' lack of closeness to their king.

**montem … silvamque capessunt**: they make for the mountain and wood to escape pursuit, because they are not easily accessible and provide good hiding places. The verb is frequently used of 'seizing' weapons (*TLL* III.310.28 ff.), and at this point in AR (2.99 f.) the Bebrycians grab clubs and spears and attack. I suspect that VF is playing on that 'seize' sense (here the Bebrycians *capessunt* two different objects in flight), to accentuate subtly the divergence from his Greek predecessor.

In contrast to AR (and with *nullus adempti/ regis amor* directly contradicting AR 2.98, as Korn points out, and with the Bebrycians rushing away rather than at Pollux, as at AR 2.100) VF has quickly disposed of Amycus' subjects, in three short clauses, with asyndeton, occupying just two lines. They flee because they don't want vengeance for their unloved (and feared) king (from whom they have now been liberated) and also because they have been intimidated by the Argonaut's victory and are afraid that they may be attacked themselves. For both these

reasons Pollux's exploit seems greater (and Amycus seems more terrible) in VF than in AR.

**317** It was fated (as part of Jupiter's world plan to bring about Greek ascendancy: see 1.531 ff., and cf. Lüthje 152 f.) for Amycus to be prevented from committing his crimes by the hands (*manus* is singular for plural) of Pollux.

This *sors* that destroys the king represents a satisfying twist to the *sors* of death for his victims in 113 and his sneering *nec pete sortis opem* at 251. So too his demise here at the *manus* of Pollux pointedly inverts *tune Amyci moriere manu?* in 243.

**318 f. effera servantem**: the adjective seems to embrace both 'savage' (cf. 116, 145 ff.) and 'uncultivated' (*TLL* V,2.155.62 ff.). The verb will mean primarily 'guard' (cf. 220 f. for Amycus as the guardian of the area, keeping people away from it); but there could also be an underlying sense of 'cause to continue as', with Amycus keeping the region savage, until the arrival of civilization on the Argo (cf. Korn 205 f., 207).

**vimque iuventae/ continuam**: the giant has in fact experienced such lasting vigour and strength (and violence), but at the hands of Pollux!

**sperantem tempora patris**: *tempora* = 'span, lifetime' (*OLD* s.v. 5c). It would be more in keeping with Amycus' arrogance and it would bring his comical stupidity to the fore again if *spero* here means 'anticipate' (*OLD* s.v. 5) rather than 'hope for': as he is just the son of Neptune and Melie, it is foolish (and arrogant) of the Bebrycian to expect as a matter of course immortality (and everlasting youth), and his recent death underscores the absurdity of this.

**320 tenditur**: 'is stretched out to his full length' (*OLD* s.v. 2). To stress the Argonaut's achievement, the detail of Amycus' great size (in emphatic position here) is reinforced in this line by *ingens* and *late* (at the far end) and at 321 f. by the simile and *mole*.

**ingens ... pavor**: VF builds up Pollux's victory by representing Amycus as a scourge of mankind (so Spaltenstein) and by highlighting that aspect through unusual expression. He gives a new spin to *ingens pavor* (which had been used of great fear felt by people at Virg. *Aen.* 7.548, Livy 2.32.5, 2.37.9, 31.33.6, [Sen.] *Oct.* 123, Curtius 8.2.24), making it now denote a physically large source of dread (Amycus) and using *pavor* with the very rare sense of 'source of fear' (before here only at Sen. *H.O.* 27 *taurusque populis horridus centum pavor*; see *TLL* X,1.842.30 ff.).

**321 occupat**: there seems to be sardonic play here on different meanings of the verb, with Amycus now 'covering' land in death rather than 'occupying' it in life.

**321 f.** The comparison of Amycus to these mountains (picking up 202 f.) implies the total and irrevocable fall of a huge and towering mass, which would be badly damaged and cover a large area, completely motionless. As the potential *decidat* brings out, the collapse of Athos in its entirety would be extraordinary and remarkable, and so too at 2.522 f. Mount Eryx was described as resistant to avalanches.

The image of the crumbling mountain is in the high epic style (see Spaltenstein and cf. also Stat. *Theb.* 7.744 ff.). This one recalls in particular Virg. *Aen.* 12.701 ff., of Aeneas eager to fight Turnus, *quantus Athos aut quantus Eryx aut ipse coruscis/ cum fremit ilicibus quantus gaudetque nivali/ vertice se attollens pater Appenninus ad auras*. In VF too there is an extended simile about a combatant which involves Athos and Eryx (and which is succeeded by gazing and marvelling), but typically there are some turns as well. Our poet's imagery is applied to a giant rather than a hero (and so fits more closely, and means that VF, who is fond of hyperbole himself, is here scaling down Virgilian hyperbole), and it likens the loser to fallen rock (not the eventual winner to standing and rising mounts). VF also reduces the length of the simile, while applying it to a giant (!), but the giant is fallen, so that the diminution is subtly apt. The two mountains also have additional resonance in this new context: Athos, in the light of Xerxes' canal, has associations of an arrogant eastern king defeated by Greeks; and Eryx also conjures up the king of that name who was defeated and killed by a Greek (Hercules) in a boxing match (Virg. *Aen.* 5.410 ff.).

**annosi**: its age could help explain why part of the mountain might break off (Spaltenstein compares Lucr. 5.314, Virg. *Aen.* 12.686 and Lucan 3.471 of a crag *abscidit impulsu ventorum adiuta vetustas*), but the adjective also looks to 318 f. (so far from having everlasting youth Amycus is like an aged mountain!).

**322 f.** VF obviously has in mind Virg. *Aen.* 8.265 ff., of the dead Cacus, *nequeunt expleri corda tuendo/ terribilis oculos, vultum villosaque saetis/ pectora semiferi atque exstinctos faucibus ignis*. Here too a viewer cannot gaze enough at the corpse of a massive and terrifying monster (who was earlier likened to Cacus) killed in combat and down on the ground at his cave. Thus Pollux is put on a par with the great Hercules in his

victory over a parallel opponent, in contrast to AR 2. 145 ff. (where the superior Heracles is missed). On such epic substitution of one character for another cf. Hardie 35 ff. In view of the common language (*expleri nequeo* plus *miror*) and subject (a singular hero), our poet is probably looking also to Virg. *Aen.* 8.618 f., of Aeneas with Vulcan's arms, *expleri nequit atque oculos per singula volvit,/ miraturque*. There would be further elevation in likening Pollux to another mighty warrior.

**qua mole iacentis**: *moles* was also often used of rocks (*TLL* VIII. 1342.83 ff.), which ties in closely with the simile. *Iaceo* here means primarily 'be in a recumbent position' but also 'lie dead' and 'be overthrown' (*OLD* s.v. 5, 6, *TLL* VII,1.7.25 ff., 16.26 ff., 26.72 ff.). Pollux cannot sate himself with/be sated by the sight of the giant because (rather touchingly) he can hardly believe himself that he has achieved the remarkable feat of killing such an adversary.

**323 f. oraque .../... tenet**: the idea seems to be that Pollux keeps his (gazing) face close (cf. Virg. *Aen.* 7.249 f. *talibus Ilionei dictis defixa Latinus/ obtutu tenet ora soloque immobilis haeret*, which may have been in VF's thoughts here; Spaltenstein compares *ora comminus ferre* at 1.263 and Stat. *Theb.* 1.641).

**comminus**: this is a realistic and vivid touch (Pollux wants to get a really good look at this monster that he managed to defeat).

**324 f. manus .../heroum**: Korn suggests that here is an echo of Prop. 1.20.21 *hic manus heroum, placidis ut constitit oris* (elsewhere *manus heroum* occurs only at *Culex* 296, without reference to the Argonauts, and 3.691). Such a reminiscence would be apposite, as Propertius also applied the phrase to the Argonauts on a peaceful coast shortly before a meal.

**densis ... amplexibus urgent**: VF highlights the affection and congratulation by means of uncommon expression (*densi amplexus* and *amplexibus urgere* are unique). *Urgeo* means 'press as a result of crowding' (*OLD* s.v. 1b); while *densus* = 'frequent' (*TLL* V,1.547.45 ff.), but in this context the 'crowded together' sense (*OLD* s.v. 2) may well be latent.

There is solemnity in the spondees in 325.

**326** As Pollux still has his *caestus* on in 332, the Argonauts will not have taken them off and be carrying them here. They must be supporting (*OLD* s.v. *fero* 13a; or perhaps 'raising': *OLD* s.v. 11) and lifting up (*attollere*) his gloved hands (denoted by *arma* and *palmas*) to relieve the

heavy weight of the boxing gloves for their tired comrade (a thoughtful touch, dwelled on in a full line). His weariness brings out the heroic labours needed to defeat an enemy such as Amycus.

Here and below there may well be delicate echoing (with twists) of the battle with the Bebrycians at this point in AR. In this line *armaque ferre* conjures up the bearing of weapons of war, and there is raising of hands, the hands of another, rather than raising of fighters' own hands (or weapons, as at AR 2.99 f.) in combat. At 330 ff. the wounding of Pollux in the boxing match may be a variant on the wounding of the Bebrycians and Argonauts in their skirmish. In 337 *valida caedunt ... bipenni* is reminiscent of the killing in the clash and Ancaeus charging with his axe (AR 2.119). At 339 *sternuntur humo* reminds me of the Bebrycian brought down at AR 2.107 (and *sterno* is often used of laying low in battle: see *OLD* s.v. 7).

**327** The Argonauts' words may respond to Amycus' vaunt about his parentage in 209. The line certainly picks up Virg. *Aen*. 8.301 (addressed to Hercules) *salve, vera Iovis proles* and tops it with reduplication. Pollux is thus again equated with Hercules in contrast to AR 2.145 ff.

*Vera Iovis* is repeated in VF's text as it was by the Argonauts, and is a clear doublet applied to this twin (played on by *ingeminant*). There are many more witty doublets: celebration of Pollux's parentage and training (both mentioned twice) with iteration of the emotional *o* at 327–329; laurel for his head (crowned twice) and gloves at 333 f.; his twin Castor's twofold allusion to laurel and a return at 335 f.; Pollux rejoicing in *laude* and *carmine* at 342 f.; and *geminans* in 343 (see 343n.). On pairing in epic cf. Hardie 10 f., 19 ff.

**328 magnanimis ... palaestris**: ablative of cause with *memoranda*. This is a striking and unique phrase whose exact sense is not clear. Korn takes *palaestris* to stand for *athletis* and thinks the reference is to brave fighters trained in the palaestra. This does seem feasible, although there appears to be no parallel for such metonymy. Then again the noun could mean 'gymnasium' or 'exercises', and the adjective could have the sense 'where nobility/bravery is in evidence' (cf. Liberman) or 'productive of nobility/bravery' (cf. *TLL* VIII.103.41 ff.).

**329 Taygeta**: may denote the mountain range (with which the Dioscuri were connected: see n. on 228 f.) or just stand for Sparta (Korn compares Lucan 5.51 f. of Spartan troops *gelidique inculta iuventus/ Taygeti*).

**primi … magistri**: the work of Pollux's trainer has been crowned with success (*OLD* s.v. *felix* 5). If we take *primi* to have the sense of 'first', we must assume that the Argonauts are distinguishing between various trainers of Pollux and assigning responsibility for this victory to the first one alone. It is also possible that *primus* here = *priscus* or means 'outstanding' (*TLL* X,2.1347.54 ff., 1353.31 ff.).

**330 dicta ferunt**: for *dicta ferre* = *dicta dare* cf. Stat. *Silv*. 3.1.165 *solventem voces et talia dicta ferentem* and also *verba ferre* at Ovid *Met*. 7.501, Sil. It. 8.264 and *voces ferre* at Lucan 8.330.

**tenues … cruores**: may denote a scant but continuous discharge of blood or several thin streams of blood (and *vulnera* in 332 may be plural for singular or a genuine plural). The realistic touch of the bleeding reminds us that the giant was a very dangerous opponent. The fact that this wounding of Pollux was not mentioned during the narrative of the fight would fit with it not being noticed at the time and looks like another little trick on the reader by the poet (initially it seemed that Pollux did not take blows to the head, unlike Polydeuces at AR 2.82 ff., but now it is revealed that he did after all). However, the damage to him is minimal, which makes for a marked contrast with the harm done to Amycus at 307 ff. and underscores how empty the king's words were at 240–242.

The dactyls (esp. after 329) and alliteration seem to me to fit with sudden animation.

**331 f.** Line 190 is recalled here by *siderea … fronte* (on the adjective see 190n.), *Pollux* and *nec …/territus* (*nec* 'but not' attaches to *territus* only). In this echo (which represents the hero as hardly changed by his truly epic fight) Pollux is now victorious, which accentuates how he duly made his words (about getting revenge, at 191 f.) come true, in contrast to the blustering Amycus.

**averso siccabat … caestu**: the imperfect may have a conative or continuous force. *Averso … caestu* denotes the inner side of the glove(s), as the outer side was hardened (250) and already covered with Amycus' blood (cf. 308 f.). The spondees suggest slow movement by the weary and wounded hero.

**333 f.** The (affecting) contrast with the anxious Castor of 226 ff. heightens the mood of jubilation. The stress on laurel here is continued at 335 f., so that our poet devotes four lines to it in contrast to the two lines in AR

(2.159 f.), which is in keeping with the greater victory and more extensive celebration of it in VF.

**excelsum**: the head may be 'noble, sublime' (*TLL* V,2.1221.16 ff.) and/or 'high' (heroes were generally large men (cf. e.g. Virg. *Aen.* 6.413), and Pollux may well be holding his head up in pride; in addition, he is now higher than the giant Amycus, and there may also be play on the notion of stellar loftiness in *siderea*, 331).

**armaque**: I can find no exact parallel for the decking of boxing gloves with laurel, but the use of it to decorate soldiers' weapons (Pliny *N.H.* 15.133 *Romanis praecipue laetitiae victoriarumque nuntia additur litteris et militum lanceis pilisque*) is close enough to justify accepting this reading of all the mss. (in any case Schrader's *oraque* would make for mention of the crowning of the head a full three times in these lines, and that when pairs are much more common and pointed). This might be a riposte to Amycus' action at 185 f.

**viridi … lauro**: the expression resembles that in two lines of Virgil (again the doublet) in which Aeneas crowns heroes as victors in contests—*Aen.* 5.246 *viridique advelat tempora lauro* (of Cloanthus, who won the ship race) and 5.539 *cingit viridanti tempora lauro* (of Acestes, who was victorious in the archery competition). There could be more subtle links too: at 268 ff. Pollux was compared to a skilful helmsman; and his future sidereal status may be relevant as well (Acestes at *Aen.* 5.525 ff. shot an arrow into the sky which caught fire and sped along like a shooting star). VF adds an independent spin by using *conecto* with the unique sense 'to crown' (see *TLL* IV.166.54 f.).

There is clever and light-hearted placement here. In addition to the juxtapositions (*ramis caput*, *tempora lauro*), Pollux and Castor figure at either end of 333, and the encircling of the head in 333 and 334 encircles the garlanding of the gloves at 333 f.

**335 f.** The address (*diva*) could be to the image of Minerva on the stern (mentioned at 8.202 f.), but it would be rather odd to say *freta curre* to that. It is more logical and (see below) more pointed if Castor is addressing the Argo (as all the other commentators think). The ship, or one of its beams (such a beam is described as θεῖον at AR 1.526), seems to figure as a guardian spirit for the Argonauts at 1.301–308 (and has the verb *curro* applied to it there); and the vessel was also later stellified (1.4, 305, 4.692 f.), and *divus* was applied to stars (*TLL* V,1.1650.11 ff.). It is also possible that *diva* just reflects Castor's reverence for the Argo (so *deus* and *dea* were applied to revered persons: see *TLL* V,1.890.42 ff. and

McKeown on Ovid *Am.* 1.5.1–8). There is no precise parallel for *diva* of a ship, but a right hand is called *deus* at Virg. *Aen.* 10.773, and *numen* is attributed to laws and Romulus' hut at Cic. *Cons.* fr. 2.40 and Martial 8.80.6.

The wish may be that the Argo take back home this (Pollux's) crown (and its wearer, of course, and presumably the rest of the crew) and travel quickly (i.e. get home soon), although that is rather elliptical and just concerns a safe return with no mention of success in the quest. It is also possible that *hic* here means 'this kind of' (*OLD* s.v. 1e) and that Castor is hoping for a similar triumph at Colchis, indicated by the garlanding of the craft (for the practice see Pease on Virg. *Aen.* 4.418). Ships were crowned as a sign of joy (cf. Virg. *Aen.* 4.418 *puppibus et laeti nautae imposuere coronas*) and as a token of victory (cf. Vitruv. 2.8.15 *Rhodii autem, cum prospexissent suas naves laureatas venire, opinantes cives victores reverti*), so Castor would be wishing the ship a safe and speedy voyage home after a successful stop at Colchis.

This speech is heartfelt and reminds us of the hazards still ahead, but there is quaint humour in Castor (soon to be a god who rescues ships from bad weather and ensures a safe conclusion of the voyage) here making a prayer to a *diva*, addressing a vessel and wishing that it gets home safely.

**freta curre**: for *curro* with an accusative (internal; or accusative of extent of space), which was as yet uncommon, see *TLL* IV.1511.36 ff., 1512.81 ff.

**337 f.** The cattle are sacrificed to Neptune (to appease him for the demise of his son), and he is duly placated (*placati gurgitis*: he causes no trouble subsequently at sea when the Argo sails off); after that the crew purify themselves from the pollution of the death of Amycus. Rather similar is Virg. *Aen.* 6.212 ff., where the Trojans make offerings during the funeral rites for Misenus and then cleanse themselves of the pollution caused by his death. For such a use of water see Virg. *Aen.* 6.229 ff., Ovid *F.* 2.35 ff. (and Bömer). Here most obviously (as no river in the immediate vicinity has been mentioned) the sea is employed to purge (for it so used see Spaltenstein on 3.422; on *gurges* and *amnis* denoting it and its water see *TLL* I.1947.69 ff., VI,2.2361.58 f.). It is described as *placatus* because it is Neptune's element and so is identified with him (so *Neptunus* often = 'sea').

Amidst the solemnity there is some pawkiness: the Argonauts kill Amycus' own cattle (presumably: see 100; and cf. AR 2.143) to appease

Neptune for the killing of Amycus, and they cleanse themselves in Neptune's own sea from the pollution resulting from the death of his son. There may also be a retort to 151–153 in the sacrifice here.

**valida … bipenni**: a weighty Virgilian expression (*G.* 4.331, *Aen.* 11.651) also taken over by Statius (*Silv.* 3.1.126). For *validus* 'wielded with vigour' see *OLD* s.v. 1b.

**sacro**: Korn explains this as referring to the Argonauts' use of water in a religious rite (*OLD* s.v. 3). The sea was also regarded as divine (*TLL* VIII.386.60 ff.) and here stands for Neptune (for *sacer* of gods see *OLD* s.v. 6a).

**339 f.** *Liba* together with *dapes* and *accumulant* denote a lot of food and so look to the μέγα δόρπον of AR 2.157. At the same time *liba*, *dapes* and the heroes feasting outdoors on grassy ground by the sea with improvised plates (for leaves so used cf. Tib. 2.5.99 f. and Murgatroyd ad loc.) also call to mind Virg. *Aen.* 7.107 ff. *Aeneas primique duces et pulcher Iulus/ corpora sub ramis deponunt arboris altae/ instituuntque dapes et adorea liba per herbam/ subiciunt epulis*. The Virgilian passage comes with appropriate associations of happiness, relief (Latium has finally been reached) and good omen (when they eat the *adorea liba*).

**graminea … humo**: the only other instance of this phrase is found at Ovid *Her.* 4.44.

**dapesque**: these *dapes* and the sacrifice to Neptune and use of the sea water at 337 f. and the offering to a *parens* (at the end of the line) in 343 show marked differences from those elements at the start of the episode (107, 109 ff.), subtly underlining the superiority of civilization over barbarism.

**exsortia terga**: the stress on excellence and honour brings out the greatness of Pollux's achievement. The adjective has connotations of superiority (*TLL* V,2.1881.62 ff.), and the back (a prime cut) was given as a mark of esteem (Kirk on Hom *Il.* 7.321, Eden on Virg. *Aen.* 8.183 f.).

**341 praecipiunt**: 'seize beforehand' (to reserve for Pollux) or 'ordain beforehand' (*TLL* X,2.452.70 ff., *OLD* s.v. 1, 7b).

**mensae**: 'feast' (*TLL* VIII.741.56 ff.).

**342 ovat**: 'exults', but in the context of Pollux's victory and the laurel at 333 f. there may well be a suggestion of the *ovatio* or full triumph (*OLD* s.v. *ovo* 1a, b).

**honoro**: the adjective will mean *honorem praestans* but (as the *carmen* is Orpheus': cf. *vatis* and AR 2.161) perhaps *honestus, decorus* as well (*TLL* VI,3.2952.5 ff., 15 ff.).

**343 victori ... parenti**: the libation to Jupiter looks like a quietly considered response to Amycus' boast about Neptune being his father in 209 and/or his claim *aliis rex Iuppiter oris* in 219. With *victori* VF may have in mind Zeus (νικήτωρ, νικηφόρος) awarding victory in his role as a god presiding over contests (see Soph. *Trach.* 26, Liberman p. 269 n. 57). But I am reminded (together with Korn) of *vincunt fata Iovis* in 127 and I suspect rather that here Pollux is assuming or somehow knows that his father played a major part in the victory in his role as supportive parent (this would further embellish his accomplishment in that there was a powerful divine force at work in the background and Amycus was so formidable that Jupiter had to intervene and help his beloved son against him). In either case Pollux shows a modesty that contrasts with Amycus' arrogance.

**geminans cratera**: this unique phrase will mean 'making two libations'. It could refer to more than two, but that number would make for yet another pair.

Thanks to all the alliteration and assonance at 341–343 there is a pleasantly and aptly melodious conclusion to this episode.

**344–422 The Io episode**. As the Argonauts approach the Bosphorus, Orpheus sings of Io and her crossing of that stretch of water (which received its name from that event), and he prays to her to send favourable winds to take them through her strait (which she does).

There is impact in the surprise and variety in Orpheus' song (it is unexpected, provides a relaxing pause in the action and takes us well away from the Argo's quest in terms of content and chronology), but transition to it is still smooth enough. There is a careful introduction to it at 344 ff., which brings out its topographical relevance and also contains various connections to the immediately preceding lines. The sailing of the ship at 344 f. picks up the wish at 336. The reference to the *Bos*phorus at 345 (like *iuvencae* in 350) takes up *armenta* and *pecudum* (337, 341). *Amnis* occurs in 345 and 338. *Dea* (346) recalls *diva* (336). *Pius* of Orpheus in 348 forms a link with the Argonauts' *pietas* at 337 ff., while *vates* in that line echoes *vatis* in 342. Orpheus' song at 349 ff. follows on from that at 342 f.

This section is also well integrated within the poem as a whole, despite

criticism of it by some as a digression. Scholars have already pointed out that the bard's splendid song about Io is another notable achievement by an Argonaut during the voyage and another musical performance by Orpheus in the poem; that it continues the epic's themes of wandering and divinely imposed suffering; and that it has ties with Helle, Hercules and Medea elsewhere in the *Argonautica* (see Lüthje 154 ff., Shelton 215 ff., Adamietz 40 ff. and Hershkowitz 200 f.). In addition, it looks back to the previous episode (Io flees, as the Bebrycians did, and in the end is exultantly victorious, like Pollux; the monsters Argus (390) and Amycus are killed; the fight between Tisiphone and the Nile at 409 ff. is a light-hearted reprise of that between Amycus and Pollux) and forwards to the following one (like Io, Phineus impotently endures prolonged divine persecution which is only ended by the intervention of helpers with divine connections, and at the close of the passage aids the Argonauts in response to an appeal). So too, in addition to its aetiological justification, this section has an eminently practical function in connection with the action. Orpheus' prayer to Io/Isis ensures a safe passage through the Bosphorus at 420 ff., and before that his *carmen* would divert the crew and be good for morale after the horror of Amycus (it ends on an upbeat, and with a little bit of reflection the Argonauts could take comfort for their own voyage from this tale of a Greek who went off on a long journey into unknown regions, facing trials, setbacks and powerful opponents, but who also enjoyed the support of gods and finally triumphed). This is yet another example of the bard's positive impact (cf. 1.187, 277 ff., 470 ff., 4.88 f.).

Like AR at 2.164 ff., VF covers the journey through the Bosphorus as a bridge between Amycus and Phineus, but it is a very different kind of bridge as for subject matter he moves right away from AR as his main model and engages with Ovid instead (his story of Io at *Met.* 1.588 ff.). VF makes this variation on his Greek epic predecessor by means of a variation on a Latin one (for the latter see esp. von Albrecht 1999 264 ff., Hershkowitz 69 ff. and the notes below). Although our poet follows the framework of the Ovidian narrative (Hershkowitz 68 f.) and shares with it many details (compare, for instance, 378 f. with *Met.* 1.632–634, and 397 with *Met.* 1.639 f.) and words (373 = *Met.* 1.646; 388 f. = *Met.* 1.716 etc.), yet he also includes significant changes. In addition to making numerous minor twists, on a larger scale he abbreviates (e.g. Io's wandering when guarded by Argus), omits (e.g. the inset story of Syrinx told to beguile Argus by Mercury), expands (e.g. the roles of Tisiphone and the Nile) and adds (e.g. Io's actual crossing of the Nile). This is, of course, just

the way Ovid treated his own sources, so VF is doing an Ovid on Ovid. He set himself a real challenge in taking on the *Met.*'s deft and inventive tragicomedy and trying to construct a version that would still be worth reading after that. He succeeded, and produced a narrative that in its own way rivals Ovid's for interest and entertainment.

Scholars so far have taken Orpheus' song to be entirely or almost entirely serious and sad (see esp. von Albrecht 1999 264 ff. and Landolfi), and there are some obviously affecting elements, but I see it as predominantly comic (continuing and supplementing the frivolity in *Met.* 1.588 ff.), just as one would expect from such a witty author in the generally less grave fourth book of the *Argonautica*. Such a mood suits and reinforces the exuberance after the victory over Amycus, while extensive pathos would be a damper on the Argonauts' spirits, especially as they sail through the unpleasant waters of the Bosphorus (345) on to unknown trials and dangers, and it would lessen the comfort to be taken for their own voyage from the tale of Io (see above). The happy ending (Io's transformation into mighty Isis) is highlighted as early as 346, so that we can sit back and enjoy the flippancy. At the very start of the bard's account we see Io not as the reluctant victim of a rape (as in Ovid) but as someone engaged in a prolonged affair with Jupiter (note *saepe* in 352 and *paelex* in 357), and as a result Io is not such a poignant figure and Juno's handling of her is not so appalling, so that the tone is lighter. And throughout the narrative for the alert reader there are many certain and probable examples of comedy, ranging from delicate point to verbal play, mockery of Jupiter, fun with Io's status as a water nymph, diverting twists to Ovid (and Virgil), black humour in the malevolence of Juno and Argus, and much more (see the notes below passim). There is also rather dark wit (and 'improvement' on Ovid) in putting this whole tale into the mouth of this particular narrator and making the husband of Eurydice blithely recount a playful story of love with a happy ending, which contains various parallels to his loss of his bride (and we are directed to Virgil's account of that at *G.* 4.453 ff. by a clear echo: see 374–375n.). So Orpheus of all people sings of a beautiful nymph being aggressively pursued (by Tisiphone at 396 ff.), of death in the countryside (Argus' in 390), of charming music (used at 384 ff. to kill Argus rather than recover one who is dead) and of a successful request (by Juno at 360 ff.) to a divinity which secures possession of the beloved nymph. So too Orpheus, who was himself harshly treated by the gods of hell and by females (the Bacchantes) and who roamed far and wide in misery, tells of Io's persecution by Juno and Tisiphone and her extensive wandering.

And there is especial piquancy at 409 ff. when he describes the defeat of a deity of the Underworld (Tisiphone) and her futile appeal to the nether powers.

The overall structure is elaborate. The bulk of the Io narrative (366–406) is taken up with her roving and the maltreatment of her by Juno's tools, firstly by Argus and then by Tisiphone, with the intervention of Mercury to kill Argus as a centrepiece (384–390). On either side of 366–406 come two other divine interventions (extending over 8 lines and 7 lines)—a hostile one by Juno at 358–365 to acquire Io for her agent Argus, and a friendly one by the Nile at 407–413 to free Io from her agent Tisiphone. Further out there are two subsections of similar length at 351–358 and 414–418, in which there is watching (351, 417) and fear (355–357, 416); Jupiter descends to earth and rises up in the sky (352 f., 415), and there is allusion to his love for Io (353, 415); and Juno enters the narrative angry at 354 and drops out of it cowed at 416, while Io undergoes transformation (into a heifer at 357 f., and into Isis at 417 f.). Finally in the outermost ring (344–351 and 419–422), outside of Orpheus' story of Io, the Argonauts sail along and enjoy favourable winds (344 f., 421 f.); VF mentions the *Bosporos* (345, 419) and the derivation of its *nomen* from Io (347, 419 f.); and there is reference to her as a goddess (346, 419) and a wanderer (350 f., 419).

344 **iamque dies auraeque vocant**: the reference is to daylight (i.e. dawn) and favouring breezes inviting the Argonauts to sail (as at AR 2.164–168). This parallelism may trick some readers into believing that this episode will resemble the one at AR 2.164–177. At the same time VF works in some Virgilian allusion, prefiguring this section's non-Apollonian material in general and its later reminiscences of Virgil in particular. Context and wording clearly echo *Aen.* 3.356 f. (*iamque dies alterque dies processit, et aurae/ vela vocant*), as the time for Aeneas to leave the seer Helenus arrives (shortly after this he asks for advice about his onward journey, mentioning the gloomy prophecy of the Harpy Celaeno, and Helenus duly gives him at length the advice requested). The allusion has a prospective (or prophetic!) aspect. In VF, rather than leaving a seer after a stay with him, the heroes are going off to and will stay with one (Phineus); and he is assailed by the Harpies, and at Jason's request will give lengthy advice about their onward journey when they leave him.

**capessunt**: probably 'make for' (*OLD* s.v. 5) rather than 'take to' (as some explain it). The precise location of the Bebrycians varied (see

Cuypers 30 f.), but if VF's Amycus lived near the Bosphorus one would expect that fact to have been revealed earlier rather than be suddenly sprung on us (for no particular reason) now.

Although obviously diverging from his Latin model in various ways at 344 ff., VF there also provides a watery context for his Io account, like Ovid at *Met.* 1.568 ff.

**345 rigidos**: 'ice-cold' (*OLD* s.v. 2c), because coming from the Black Sea, which was notoriously chilly (Hdt. 4.28, Theoc. *Id.* 22.28, Ovid *Tr.* 4.4.55 *frigida me cohibent Euxini litora Ponti*).

**eructat**: the verb has distasteful associations (of noisy disgorging) and intimates a violent current (for which cf. AR 2.168 and Cuypers ad loc.).

**346 Nile**: reference to the Nile right after the disagreeable waters of 345 conjures up by way of contrast its attractive warmth and (cf. e.g. 7.607 f.) beneficence. The Nile is also linked with Io/Isis in this line and enclosed by allusion to her Bosphorus at 345–347. Thus the nice river's kind help for Io at 409 ff. is subtly prefigured. The apostrophe may well come from Ovid's version of the Io story (*Met.* 1.728).

**347 ponto**: the choice of this particular noun to designate the waters named after the bovine Io's crossing (for this derivation of *Bosporos* cf. e.g. Apollod. *Bibl.* 2.1.3, Hygin. *Fab.* 145) looks like a play on *Pontus* (from which these waters come) and perhaps also *Propontis* (which is formed by these waters).

**348 pius … vates**: *pius* will reflect Orpheus' general connection with religion and theology (see e.g. Austin on Virg. *Aen.* 6.645), but Orpheus is dutiful here in particular because his song will be good for his comrades' morale and will be accompanied by a prayer for help for them at 420 f. At the same time there is a droll touch in applying the adjective to Orpheus immediately before his rather irreverent treatment of the goddess Io/Isis in his song. *Vates* may well allude to the tradition that Orpheus was a prophet (schol. Eur. *Alc.* 968, schol. AR 2.684, Pliny *N.H.* 7.203).

Elsewhere in surviving Latin this phrase occurs only at Virg. *Aen.* 6.662 *quique pii vates et Phoebo digna locuti* (these are in Elysium) and Sil. It. 6.288 *nec tacuere pii vates* (of soothsayers rather than poets). An echo of Virgil (as well as adding to the gravity) would be pointed here in view of Orpheus' connection with the Underworld, as a quester for Eurydice, and especially as an inhabitant of Elysium (Virg. *Aen.* 6.645 ff.).

**Oeagri claro de sanguine**: the spotlight is put firmly on Orpheus and he is elevated by this reference to his parentage (Oeagrus was a king of Thrace/ river god/ son of Ares: see Diod. Sic. 3.65.6, Serv. ad *G.* 4.523, Nonnus 13.428) and the dignified *claro sanguine* (elsewhere only at Sen. (?) *Oct.* 88, Stat. *Theb.* 9.777). The introduction of Orpheus with a flourish may be intended to top Tiphys, the expert who figures at this point in AR's narrative (2.175 f.).

**349 admonita genetrice**: if the text is correct (and emendation like Peerlkamp's *admonitus* and Postgate's *admonita a* is probably unnecessary), Orpheus is here invoking his mother (always a Muse; most often Calliope, as at AR 1.23 ff.; sometimes Clio or Polyhymnia: see *RE* 18,1.1219 f.) to inspire his song. This would be the only surviving example of *admoneo* = 'invoke' in surviving Latin, but peculiarities of diction are not uncommon in VF, and this sense would be a plausible enough development from the meaning 'urge, bid' (*OLD* s.v. 2; Spaltenstein points out that singers and poets often tell deities to inspire them, comparing *Phoebe, mone* at 1.5), and it would also be akin to the meaning 'summon' (*OLD* s.v. 6).

I suspect an intertextual joke. The fact that the narrator of the coming version of Io's tale is not only the great singer Orpheus but also inspired by a Muse (and his own mother at that) would seem to intimate that his account is eminently reliable, more so than that of Ovid (who claimed no inspiration, and only got the story partly right, it would appear).

**casusque locorum**: this 'local event' (the crossing of the Bosphorus by Io) is followed by *Inachidosque vias* and by *pelagusque .../exilia*, with a fulness (accentuated by polysyndeton) about Io's journey that fits with the length of her wandering and of the narrative at 351 ff. Jim McKeown suggests to me that there may be play on Helle's fall in *casusque*.

**350 f. pelagusque ... exilia**: the reference is to Io in bovine form driven from her home and crossing the sea. If *exilia iuvencae* means 'the banishment of the heifer', then *emensa* is transferred from *iuvencae*. Alternatively *exilia iuvencae* may stand for 'the banished heifer' (cf. Heubeck-West-Hainsworth on Hom. *Od.* 2.409). The expression is rather odd and comic (a heifer in exile!), aptly enough for the account that follows.

**intentisque**: because of the relevance of the story to them and because of Orpheus' great skill as a singer and story-teller (thus VF slyly exalts his own narrative, put in Orpheus' mouth).

**videre**: the first word in Orpheus' account is the same as that in Ovid's version at *Met.* 1.588 (*viderat a patrio redeuntem Iuppiter illam/ flumine*), but here the god is observed rather than observing.

352 **saepe**: emphatic by position. This word and *videre* mean that Jupiter was recklessly rather open and foolishly asking for trouble (unlike the more furtive god in Ovid).

**Argivaque regna Pelasgum**: this may mean 'the Argive kingdom of the Pelasgi' (Pelasgi were said to inhabit many regions, including Argos). But it is much more pointed if *Pelasgum* here has the sense 'Argives' (cf. Stat. *Theb.* 11.757, 12.790, Griffiths on Aesch. *P.V.* 860–861) and VF is referring to Argos twice. This emphasis would underline the foolhardiness of Jupiter and the slight to Juno (not brought out by Ovid), since Argos was a major centre of her worship and was under her protection (cf. Livy 34.24.2 *Iuno ... regina, cuius in tutela Argi sunt*, Virg. *Aen.* 7.286, *RE* 2.788). There is also very probably play on 'Pelasgian' as an epithet for Juno (AR 1.14, Dion. Perieg. 534, Prop. 2.28.11 *an contempta tibi Iunonis templa Pelasgae?*).

353 The precise sense of this line is unclear. *Ad* has a causal force ('on account of, in response to': see *OLD* s.v. 33, *TLL* I.552.20 ff.). *Blandos* may mean 'seductive' and/or 'sweet' (*OLD* s.v. 2b, 6). *Ignes* has the sense 'love, passion', but the genitive with it may be subjective and/or objective (for which cf. e.g. Ovid *Ibis* 357 *Byblidos et Canaces, sicut facis, ardeat igne*, *F.* 3.545 *arserat Aeneae Dido miserabilis igne*). So Jupiter could be descending on account of Io's seductive/sweet love for him and/or on account of his own seductive/sweet love for her. In either case the use of *ignis* in connection with a water nymph is pawky; and there may also be sport with the meaning 'stoop, demean oneself (to)' for *descendere* (see *OLD* s.v. 8a).

**virginis Iasiae**: i.e. Io. Ias(i)us was a king of Argos, so the epithet means 'Argive' (cf. *Iasides* = 'Argive women' at Stat. *Theb.* 2.254), but there will be more to it than that. By means of this unique periphrasis and unique adjective (which attract attention) VF is making witty allusion to the tradition that made one or another Ias(i)us the father of Io (and brother of Pelasgus: cf. *Pelasgum*, 352): see Apollod. *Bibl.* 2.1.3, Paus. 2.16.1, schol. Hom. *Il.* 3.75, schol. Eur. *Or.* 932.

354 **sentit Iuno dolos**: not so surprisingly (given Jupiter's openness), here Juno knows (*sentit*, emphatic block spondee) what is going on, rather

than just strongly suspecting as at Ovid *Met.* 1.607 f. *Dolus* is deftly employed here: often used of amatory deception (Pichon s.v. *doli*), the word is picked up at 358 ff., where Juno retaliates with a trick/trickery of her own (cf. Hershkowitz 255 f.).

**curaque accensa iugali**: *accensa* contrasts with the erotic heat of *ignes* in 353, and with similar point there may well be play here on the amatory use of *cura* (on which see Pichon s.v. *cura*), highlighted by *iugali*. The phrase also brings out the irony of the goddess of marriage having trouble in her own marriage.

The collocation within a hexameter of *Iuno*, *cura* and *iugalis* makes me think of Virg. *Aen.* 4.59, where Dido, now resolved on beginning a relationship with Aeneas, asks the gods to forgive her for going back on her pledge to Sychaeus and sacrifices to them, *Iunoni ante omnis cui vincla iugalia curae*. If he does have that line in mind, VF gives a clever twist to *iugalia curae*, and by conjuring up Juno in conjunction with Dido (Juno who vastly increased the queen's problems rather than pardoning her) he intimates an amusing poetic justice in the form of amatory problems here for the goddess herself.

**355 aethere desiluit**: the verb denotes a swift (note the dactyls) and angry descent, linked to and contrasting with Jupiter's descents at 352 f. There is a dark humour in this ominous reaction (which is more animated and forceful than her movement at Ovid *Met.* 1.608 *delapsaque ab aethere summo*).

**dominam**: reinforces the point that Jupiter was actually having an affair in Juno's own domain. In addition, in this erotic context it is hard not to think of the 'mistress, girlfriend' sense of the noun (Juno is a *domina*, but not the amatory kind—another female is that, and enrages this *domina*).

**Lyrceia tellus**: the assignations took place near Mount Lyrceum/ Lyrceus (on the borders of Argolis and Arcadia, where the river Inachus had its source: Strabo 8.6.7). VF thus makes variation on and quite possibly is cheekily correcting the *doctus poeta* Ovid, who made Jupiter have sex with Io after she had left this area in her flight from him (*Met.* 1.597 f. *iam pascua Lernae/ consitaque arboribus Lyrcea reliquerat arva*).

**356 antraque**: the noun may mean 'caves' or 'dells' (*OLD* s.v. 2, Enk and Fedeli on Prop. 1.1.11). With (dark and concealing) caves there could be a turn to the dark cloud used by Jupiter to conceal the rape at Ovid

*Met.* 1.599 f.; while dells (with overarching foliage) could represent a realization of the sex under trees that Jupiter tried in vain to bring about at Ovid *Met.* 1.589 ff.

**tremuerunt**: in this fearful trembling of *tellus* and *antra* privy to the illicit affair that had been detected (cf. 3.584 f.) there may well be a twist to the epic theme (cf. Hom. *Il.* 13.18 f., 14.285, AR 2.679 f., 3.1218, Virg. *Aen.* 6.256 f. etc.) of the earth vibrating under the tread of mighty deities walking on it (in addition to its terror, the ground might well shake under a goddess who has leapt all the way down from heaven!). VF produces a melodious Golden Line to describe this rather comical fear of the awful Juno, a Grand Guignol touch not found in Ovid (at *Met.* 1.611 Juno simply *constitit in terris*). For *tremo* with the accusative (mainly poetic) see *OLD* s.v. 2 and *L&S* s.v. II.

357 On the dissimulation in this episode, which begins here with the transformation of Io into a heifer, see Hershkowitz 255 f., and for this topic generally in the poem see her fifth chapter (= 242 ff.).

**Inachiae … iuvencae**: as part of the process of ringing the changes on Ovid *Met.* 1.610 f. (*inque nitentem/ Inachidos vultus mutaverat ille iuvencam*) VF dexterously works in this phrase, which is (as Spaltenstein notes) from Virg. *G.* 3. 153 *Inachiae Iuno pestem meditata iuvencae* (cf. also Sil. It. 10.347), and which comes with ominous connotations of persecution. It denotes a local Argive heifer, but also alludes to the cow's descent from Inachus.

**subit ora**: for *subeo* 'assume' see *OLD* s.v. 3, and for *os* of the whole 'form' see *TLL* IX,2.1088.11 ff., 1089.29 ff.

**358 sponte dei**: *sponte* with a genitive was common in Silver Latin (see *OLD* s.v. 3 and *L&S* s.v. I γ).

**fovet … mulcet**: both the verbs mean primarily 'caress' as VF dwells on and highlights via chiasmus this maliciously joking action by Juno (whose name is delayed for impact until 359). She knows what Jupiter has been doing with this 'heifer' and pointedly recreates it (brought out by *fovet*, which was often used of erotic fondling (Pichon s.v. *fovere*), and by the touching of the chest in particular). The patting makes for a mocking show of affection, to support the request at 360 ff., and must have been terrifying for Io (as Juno knew full well). There is also probably ironical play on the 'favour, encourage' sense of *foveo* (see *OLD* s.v. 6 and cf. Tac. *Hist.* 3.83 *hos, rursus illos clamore et plausu fovebat*) and the 'quiet' and 'charm' meanings for *mulceo* (*OLD* s.v. 2,4; elsewhere *pectora mulcet*

usually = 'soothes the spirits': cf. e.g. Lucr. 5.1317, Virg. *Aen.* 1.153, 197, Ovid *Her.* 18.27).

Here and in the next line VF is fleshing out and making darker Juno's grudging admiration at Ovid *Met.* 1.612 f. *speciem Saturnia vaccae,/ quamquam invita, probat*. Putting Juno in such close and superficially loving contact with the heifer may amount to an allusion to Hera's epithet βοῶπις at Hom. *Il.* 1.551 etc. (there may be similar allusion at Ovid *Met.* 1.612 f.).

**359 renidenti ... vultu**: the smile conceals Juno's hurt feelings but is also a chilling smile of anticipation. The expression recalls *ore renidenti* (the only other instance of the verb in VF) at 4.234 (of Amycus surveying Pollux before their fight), and so has associations of anger, ferocity and misplaced confidence (like the Bebrycian, Juno will have nothing to smile about in the long run).

**cohibens suspiria**: the phrase is unparalleled.

**360–364** Ovid's *petit hanc Saturnia munus* (*Met.* 1.616) is developed into a speech which is forceful (*adorta*, 360; the iteration of *da* in 360 and 362; the alliteration at 363 f.), filled with jibes and teasing ambiguities, and really puts Jupiter on the spot by clearly hinting at Juno's intention to maltreat the heifer while also making it difficult for him to refuse her request (esp. *carae*, 362, and *dilectae*, 363). Again there is black humour as VF's nastier Juno really plays with her husband here.

**360 adorta**: this well chosen verb means 'address' and also 'assail' (*OLD* s.v. 2a, 2b).

**modo ditibus Argis**: *dis* and *dives* were commonly applied to fertile areas (*TLL* V,1.1591.39 ff.), and the Argolid was renowned for its horses (Nisbet and Hubbard on Hor. *C.* 1.7.9). *Modo* will go with *campus alit* in 361. On the surface the word refers to the youth of the heifer, but it also hints at the recent creation of it.

**361 primae referentem cornua Phoebes**: i.e. with small curving horns, each like the crescent of the new moon. For *refero* 'call to mind, suggest' see *OLD* s.v. 19 and Langen on 2.272. Juno's choice of expression is pointed. With *primae* ('in its early stages, nascent': *OLD* s.v. 8) she is slyly hinting again at the production just now of this heifer; and with *Phoebes* she is combining the animal with a female figure, and wrily associating it with virginity. On top of that we can see some diverting unintentional

foreshadowing: Juno is thus linking the heifer (soon to be Isis) with a major goddess; and in particular Isis was identified with Diana/the moon and represented with crescent horns on her forehead (Ovid *Met.* 9.688 f. *inerant lunaria fronti/ cornua* and Bömer ad loc., Griffiths 124 f., 150, 156, 165).

**362 indomitamque**: 'untamed'; but there will also be ironical sport with the 'unconquerable' and 'undaunted, indomitable' senses of the word (*OLD* s.v. 2a and b) and with the use of imagery of taming in connection with love and sex (cf. Catull. 68.117 f. to Laodamia *sed tuus altus amor barathro fuit altior illo,/ qui tamen indomitam ferre iugum docuit*, Hor. *C.* 2.5.1–4 and Nisbet and Hubbard ad loc.), whereby the nuances 'untamed by love' and 'virginal' would be present.

**da carae munera nuptae**: *carae ... nuptae* is most obviously a dative and denotes Juno herself, increasing the pressure on Jupiter to grant her request (and tartly reminding him of what her status should be with a phrase that is filled with sarcasm). But Juno is probably toying with her husband here, as *carae ... nuptae* could be a genitive of definition (with *munera*) and represent a sneering reference to Io (for *coniunx* used of a girlfriend see *TLL* IV.343.53 ff.; *nupta* is applied to a boyfriend in a homosexual 'marriage' at Juv. 2.120 *gremio iacuit nova nupta mariti*). In addition, *munus* was employed of offerings to the gods (*TLL* VIII.1666.50 ff.), so there could be a malicious suggestion of the heifer as a sacrificial victim; and *dare* and *munera* were used of gifts for girlfriends (Pichon s.v.)—here the present would be for a wife rather than a mistress (note the collocation *munera nuptae*) and would consist of the mistress (cf. the *munus* at Ovid *Met.* 1.616).

**363 ipsa ego**: Juno's personal intervention, an apparent sign of affectionate interest, is decidedly menacing.

**dilectae pecudi**: this phrase (which strikes me as intrinsically rather comic) is double-edged—the animal is (supposedly) dear to Juno, and (as Io) is dear to Jupiter. This pretence of love for the *pecus* by Juno is a neat riposte to Jupiter's actual love for it.

**pascua digna**: also ominous, intimating foul pasture (cf. 379) for the foul adulteress.

**364 praecipuos ... fontes**: the seemingly positive adjective, as can easily be guessed, actually means exceptional in unpleasantness (cf. 379). Attention is drawn to this phrase by means of its uniqueness and the

placement of both words. It is a diverting touch to have Juno offering to select *fontes* for a river nymph. Perhaps we are to infer that Juno knows the heifer's true identity and is goading Jupiter by alluding to it here.

**365** The text is uncertain. The line as it appears in the mss. (*aut quos inventus timuisset Iuppiter astus* or *aestus*) does not make sense, and various emendations have been proposed (see esp. Thilo). It is hard to see how *timuisset* could work here, and of the corrections offered for that verb (*finxisset, movisset, renuisset, tenuisset*) the last (by Harles) is closest, and mss. elsewhere confuse *teneo* and *timeo* (see Liberman p. 270 n. 62). If *tenuisset* is right (= 'maintain': see *OLD* s.v. 16b), *inventus* is problematical: it is explained as meaning *deprehensus*, but if one is actually found out there is simply no ruse that one can reasonably maintain. *Inventos* (found in $M^2$ B-1474, and equivalent to *si invenisset*) provides better logic and is palaeographically plausible. The idea at 364 f. would be: What ruse could Jupiter find to refuse Juno? And, even if he had found one, what trick could he have maintained (in the face of her continuing suspicions and pressure on him)?

In those one and a half lines stress is thus laid on Jupiter's inability to devise a suitable ploy. Especially because VF's Juno is perceptive and unsettling, this Jupiter here and elsewhere is amusingly unable to come up with the kind of lies that the god so readily produces at Ovid *Met.* 1.594, 615 and Apollod. *Bibl.* 2.1.3.

**366 f. muneris illa potens**: the adjective means primarily 'having got possession of'; but the 'powerful' sense (often of gods: see *TLL* X,2.281.26 ff.) is probably latent, and VF may also have an eye to *potens* used of someone successful in love (cf. Catull. 100.8 *sis in amore potens*, Prop. 2.26.22, and see Murgatroyd on Tib. 1.5.69–70 for *potior* of a more favoured rival).

**protinus**: as Spaltenstein suggests, this inverts Ovid's *non protinus* at *Met.* 1.622 (*paelice donata non protinus exuit omnem/ diva metum*). Whereas in Ovid a fearful Juno takes a full three lines (1.622–624) to set Argus over Io as a guard, VF's goddess is unnervingly fearless and vigorous.

**Argum/… Argus**: the repetition of Argus' name should not be emended away (with Renkema's *acrem* in 366 or Liberman's *fidus* in 367). It looks to Ovid's iteration at *Met.* 1.624 f. *donec Arestoridae servandam tradidit Argo./ centum luminibus cinctum caput Argus habebat*. VF's duplication of *custos* as well as *Argus* is an advance on Ovid's doubling of the name alone. Also, as this passage follows on from *Met.* 1.622 ff. and

provides a second version in the Ovidian manner of Argus' role as guard, the recurrence of *Argus* here and of a second word connected with him (especially when that word is *custos*) is particularly pointed. The twofold *custos* here also makes still more unexpected Argus' role below at 370 ff. as a tormentor as well as a guard.

**adiungit**: the verb intimates close supervision, and is a neat choice here, as it is used elsewhere of yoking and harnessing animals (cf. Tib. 1.9.7 *tauros adiungit aratro* and see *TLL* I.705.34 ff.).

**placet**: the employment of this particular verb is entertaining. Argus is pleasing to Juno, but not to Io or Jupiter; and in such a context it is easy to see sport with the amatory use of *placere* (for which see Pichon s.v.), with Argus pleasing Juno in response to Io (erotically) pleasing Jupiter. With the maltreatment at 370 ff. we begin to see why in particular Argus found favour with Juno as a guard for Io.

**inscia somni**: this unique phrase has an appropriate strangeness. *Inscius* is the mot juste in connection with Argus, the unwitting victim of Mercury (cf. Ovid's unwitting eyes at *Tr.* 3.5.49 *inscia quod crimen viderunt lumina, plector*).

**368 f.** While picking up the detail of the numerous eyes all around Argus' head at Ovid *Met.* 1.625 ff., VF makes his Argus a more formidable opponent for Mercury by giving him a set of eyes of which none ever sleeps, and adds a striking simile without parallel in such a context which also possesses an apt oddness (comparing a head to a piece of fabric, and conjuring up purple eyes). The image conveys the idea of a large number of eyes, scattered but in a regular pattern; and as *ostrum* denoted a brilliant, reddish purple (cf. 2.342 *Tyrio vibrat torus igneus ostro*, Virg. *Aen.* 12.67 *sanguineo … ostro* and see *TLL* IX,2.1161.50 ff.), it suggests flashing eyes, and foreshadows the shedding of Argus' blood by Mercury (so *spargo* is often used of blood, and *maculo* is applied to the dead Argus at Ovid *Met.* 1.719 *maculat praeruptam sanguine rupem*).

The art of dyeing was said to have been invented in Sardis, and from earliest times in Lydia various textiles were produced in a range of colours, including purple (see Hanfmann 11, Forbes 119, Reinhold 22). VF may have in mind flecks of purple dye or purple threads woven in to form a pattern, possibly representing something like flowers, stars or gems (cf. Reinhold 31, Ovid *Met.* 6.127 f., Claud. *Rapt. Pros.* 1.254 f.).

**Lyda nurus**: there is no parallel for this expression (= 'a Lydian young woman'), but there are two instances of a very similar phrase (denoting

Omphale, in connection with Hercules) at Sen. *H.O.* 371 ff. *hospes Timoli Lydiam fovit nurum/ et amore captus ad leves sedit colus,/ udum feroci stamen intorquens manu* and 573 *tenet feroci Lydiam gremio nurum*. There seems to be light-hearted erudition here: with reference to the guard set by Juno on Jupiter's mistress Io, VF employs a phrase which calls to mind the mistress of Jupiter's son (who was also persecuted by Juno), in a context of love and domestic handicraft.

**maculaverit**: the verb means 'were to variegate' (*OLD* s.v. 2, *TLL* VIII.29.61 ff.), but the 'pollute, foul' sense is quite possibly present too, attaching an aura of repulsiveness to Argus' head.

370–372 Here VF abbreviates Ovid *Met.* 1.630–638 and tries to top that passage: in contrast to Ovid, VF's (much more malicious) Argus does not allow Io to graze, rest or drink at this point but keeps her on the move (cf. Hershkowitz 69), and drives her to more awful places, so much so that VF's Io is unwilling to travel; in addition, her inability to appeal to Argus is enlivened by *preces* in 372 (which conjures up prayers by a goddess to a mortal).

370 **monstris horrida lustra**: the adjective most obviously means 'dreadful'; but also possible is 'bristling (with)' (see *OLD* s.v. 1a and cf. Virg. *Aen.* 3.23 *hastilibus horrida myrtus*), which would be a grimly graphic touch. The black humour is heightened by the fact that Argus is himself a *monstrum*, driving Io to other *monstra*. This striking phrase is unique, but may derive from Virg. *Aen.* 11.570 *horrentia lustra* (with *monstris* representing a significant development).

371 **heu multa morantem**: as Henri Wijsman points out to me, the expression is Virgilian (elsewhere only at *Aen.* 3.610 *haud multa moratus* and 12. 506 *haud multa morantem*). The effect here is mock-solemn.

372 **conantem**: i.e. trying to utter (cf. Pers. *prolog.* 9 *picamque docuit nostra verba conari*).

**inclusaque**: for *includo* of stifling words cf. Livy 2.2.8 *consuli primo tam novae rei ac subitae admiratio incluserat vocem*, and see *TLL* VIII, 1.952.54 ff.

373 Here our poet reduces the whole exchange between Io and her father at Ovid *Met.* 1.639 ff. to a single line, in which she does not actually have contact with her father.

This is a melodious and elegant verse (a sort of super- Golden Line, with a pair of verbs at the centre) for the comical picture of a kissing cow, and one giving (wet and slobbery?) kisses to a riverbank at that (inherently more amusing than Io kissing her father at Ovid *Met.* 1.646).

**ultima**: emphatic by position, this word is something of a tease, making us think that Io will not go back to her father's stream (but she does return at 397), although these are in fact the last kisses that she gives to the bank.

**374–375** Instead of unnamed naiads not recognizing Io and admiring her animal form at Ovid *Met.* 1.642ff., here named nymphs somehow (because they are brighter?) know who she is and (more affectionate and emotional) grieve at her departure. Tears, as shed by Io at *Met.* 1.647, are here assigned to others crying for her, while Hyperia's outstretched arms will come from *Met.* 1.635f. (where Io lacks arms to stretch out to Argus).

There is also Virgilian reminiscence, as several scholars have noted. With a background of rape *flerunt* was similarly applied to a group (natural features, including a river, and a mythical female) weeping for the loss of a beloved nymph (Eurydice) at *G.* 4.461–463 *flerunt Rhodopeiae arces/ altaque Pangaea et Rhesi Mavortia tellus/ atque Getae atque Hebrus et Actias Orithyia*. VF will also have an eye to the threefold weepers (including a goddess' grove and *unda*) for Umbro, a brave and beneficent priest and healer killed in the war in Italy, at *Aen.* 7.759f. *te nemus Angitiae, vitrea te Fucinus unda,/ te liquidi flevere lacus*. Here, in contrast to the genuine tragedy of the deaths of Eurydice and Umbro, the tears are for a heifer, which is simply going away, and which will come back later, and become a deathless divinity. (VF may also be thinking of *Ecl.* 10.13–15, although that passage is not as close to our poet's lines and the contrast is not as pointed.) Such considerations mean that there is undermining of the surface poignancy at 374f., which is built up by means of emphatic placement and iteration of *fleo* in a tricolon crescendo of grief, with lugubrious assonance of e and (in 375) internal rhyme.

With these streams/nymphs of the streams weeping for and calling back Io the scene is obviously still set in her own Argolid. Amymone is situated there at Ovid *Met.* 2.240 (see Bömer ad loc.). Springs called Messeis and Hyperia are found at various places in Greece (see Kirk on Hom. *Il.* 6.456–457). The conjunction of the two here means that VF is thinking of those Homeric lines (where the two are mentioned together

as streams from which Hector fears Andromache may draw water as a slave after the fall of Troy) and taking Ἄργει there to refer to the Argolid. The allusion to Homer brings with it more pathetic associations, to this flippant passage.

**effusis**: the meaning is 'outstretched' (*TLL* V,2.221.62 ff.), but there will also be sport with the 'pour' sense of the verb in connection with a water nymph and in such a moist context. Similar is the little joke of streams/water nymphs weeping.

**376 ff.** Our tricky poet unexpectedly reverts to Ovid *Met.* 1.630 ff. and makes further variations on that passage, developing his picture of the sadistic Argus persecuting Io (at Juno's behest: cf. 363 f., 383). VF increases the (mock) pathos with *heu* and all the exclamations at 378–380 and with the animated alliteration of q and c at 379 f.; in 378 he makes his Argus expose Io to greater hardship than she suffered at Ovid *Met.* 1.633 f.; and he adds the new details of Argus absolutely wearing her out, depriving her of water for a long time, flogging her and by all this maltreatment driving her to contemplate suicide.

**376 ubi**: in view of the subjunctives this means 'whenever'.

**fessi ... erroribus**: the only other parallel in Latin for this phrase (with plural *erroribus*) occurs at Ovid *Met.* 1.582 (in the preamble to his Io account, of rivers running down to the sea) *in mare deducunt fessas erroribus undas*. VF amuses himself by transferring the expression to the actual Io narrative and making twists by applying it to the daughter of a river forced to wander by another. With his new application VF also gives an extra dimension to *erroribus*: primarily it refers to Io's wanderings as a cow, but her amatory *errores* as a nymph (see McKeown on Ovid *Am.* 1.10.9–10 for *error* = 'passion' and 'mistake' in an erotic context, and *OLD* s.v. 6 for *error* = 'moral lapse') can be viewed as ultimately responsible for her present distress.

**tremerent**: here we are presented with a trembling cow!

**377** The evening or the evening star may be hurrying on in the sky here; or evening may be rushing down from the sky; or evening may be swooping down in a hostile fashion from the sky (*OLD* s.v. *ruo* 1c, 3b, 5). The third interpretation seems preferable due to its menace.

**summo ... aethere**: there is gravity in this expression (also found at 8.318, Virg. *Aen.* 1.223, 12.853, Manil. 2.36, Ovid *Met.* 1.608, 2.135, 178, Germ. *Arat.* 222, Sen. *H.F.* 3, Stat. *Theb.* 6.357).

**frigidus ... vesper**: this phrase occurs elsewhere only at Virg. *G.* 3.336 and (imitating Virgil) Columella *R.R.* 7.3.24. Virgil gives instructions about the tending of goats and sheep at the close of a summer's day at 3.335 ff. *tum tenuis dare rursus aquas et pascere rursus/ solis ad occasum, cum frigidus aera Vesper/ temperat, et saltus reficit iam roscida luna,/ litoraque alcyonen resonant, acalanthida dumi*. In contrast to the attractive setting and acceptable food and drink there, Io's hardships at 337–339 seem even worse.

**378 heu quotiens saxo posuit latus**: this may well be a punishment for Io often (cf. *saepe*, 352) placing her flank on the ground or undergrowth (cf. 355 f.) for sex with Jupiter (compare Stat. *Silv.* 1.2.242 f. *victa sopore doloso/ Martia fluminea posuit latus Ilia ripa*). At any rate the fate forced on this formerly attractive feature (and those in 379 and 380) is probably deliberate revenge (cf. Juno's jealousy of the beauty of Callisto and Semele at Ovid *Met.* 2.474 f., 3.270).

**379 aegra siti**: there is a flippant touch in a water nymph being thirsty. The adjective may intimate retribution with a malevolent spin for lovesickness on Io's part (for *aeger* so used see Pichon s.v.).

**lacus ... carpsit**: the verb is often used of animals grazing on pasture, but for the application of it to one drinking the nearest analogy is Ovid *Ibis* 197 f. (where the verb means 'gather') *inde ego pauca canam, frondes ut si quis ab Ida/ aut summam Libyco de mare carpat aquam*. So there is zeugma here, which highlights the picture of a river nymph of all people reduced to drinking horrible water.

**quae pabula**: any bovine fodder would be unpleasant for a nymph to eat, but here VF will have in mind in particular the bitter grass of Ovid *Met.* 1.632.

**380 verbere ... exhorruit armos**: some take this to mean that she physically trembled with respect to her shoulders because of a blow or blows struck/about to be struck, but it seems improbable that just her shoulders would quiver (and not also, for example, her forelegs), even if that was where she had been flogged or feared a flogging. It is more likely that she shuddered at (the painful state of) her shoulders because of a lash or lashes (already inflicted on them). Io is a white heifer (as at Ovid *Met.* 1.610, 743), and the shoulders would still be white (*candentes*) because the (tough) hide would not be broken by Argus' blows (even quite hard ones). For *exhorresco* with a direct object see *TLL* V,2.1440.52 ff.; a part

of the body as object is unusual (cf. Virg. *Aen.* 7.265 *voltus neve horrescat amicos*), and the ellipse ('the painful state of') appears to be unique, so that attention is focused on Io's distress.

This detail probably comes from μάστιγι, the metaphorical lash of the gadfly that drives Io on at Aesch. *P.V.* 682. The maltreatment here and in the preceding lines means that Argus is really asking for it, so that there is gleeful anticipation of his death, which seems less harsh than it does in Ovid (and so the tone is kept light).

381 As a long and eventful sentence begins, here we see a future queen of the shades and nether power (cf. Apul. *Met.* 11.5 of Isis *regina manium*, 11.6 *Stygiisque penetralibus regnantem*, Griffiths 142) thinking of sending herself down to the Underworld to become one of the dead.

VF really does something with the high mountain-top of Ovid *Met.* 1.666, putting Io up there instead of Argus and making her try to use it to kill herself. The notion of the suicidal leap will come from Aesch. *P.V.* 747 ff., where Io wonders why she has not hurled herself from the mountain to end her sufferings (here she actually tries to do that, but cannot manage it). The frustrated suicide may also look to Ovid *Met.* 1.661 (where Inachus bewails the fact that he cannot end his troubles by terminating his life).

**exceIso ... vertice**: there is mock-solemnity in this phrase (elsewhere at Manil. 1.402, Sen. *H.F.* 335, Sil. It. 6.644, Val. Max. 6.9 (ext.).5; with a different reference also at 6.604 and Sil. It. 2.157).

**meditantem ... saltus**: Io is in bovine form, so VF here conjures up the comical idea of a kamikaze cow, flying through the air to splatter on the ground far below. In addition, although the verb may just mean that Io was 'intending' to kill herself, more probably she is 'pondering, contemplating' suicide (i.e. ineptly taking her time and telegraphing her intentions, so that Argus has the chance to intervene).

382 Swift-acting Argus at this point driving (*egit*) the heifer down into a valley to foil Io and prevent her death at Juno's command turns Ovid *Met.* 1.671 ff., where swift-acting Mercury drives (*agit*, 1.676) goats up a mountain to foil Argus and bring about his death at Jupiter's command.

**audentemque mori**: now we have a brave cow! Daring is not a quality that one normally associates with heifers, and it inverts the timidity of Ovid's Io at *Met.* 1.638 and 641 (cf. also 1.745 f.).

**valles ... in imas**: a divertingly thoughtful touch. The reference is not to a valley or valleys occupying a low position but to 'the bottom of a

valley' (so that there is nowhere for Io to leap down to in an attempt to kill herself).

**383 arbitrio … erili**: i.e. at the command/ according to the wishes of Juno (*era* denoted female owners of slaves and was also used as a term of respect for goddesses).

**durus servavit**: in addition to the somewhat paradoxical notion (highlighted by juxtaposition) of being harsh in saving a life, here one who is soon to become as Isis a saving (*conservatrix*) goddess (cf. Apul. *Met.* 11.9, 15, 22, 25, Griffiths 181) is herself saved, and ironically while preventing Io from killing herself Argus is himself killed shortly. The use of *servo* here in the sense of 'preserve' may represent a turn to the verb with the meaning 'guard' at Ovid *Met.* 1.624 (of Juno handing over Io) *servandam tradidit Argo* and 1.684 (of Argus' eyes) *servantia lumina*.

**384–390** VF moves on to the intervention of Mercury, producing a much more streamlined version of it than Ovid did at *Met.* 1.668–721, and depicting his Mercury as a more brisk and efficient assassin (a really fast worker and smooth operator). So, in contrast to Ovid, at 384–386 VF gets the god (not bothering with a disguise and already playing his sleep-inducing pipes) to Argus within just 3 lines (with bustling dactyls and alliteration at 384 f.); at 387 he gives Mercury a much shorter speech, dropping his soporific story about Syrinx (and this time Argus has nothing to say for himself); at 388 f. the god puts his victim to sleep almost immediately, with laughable ease; and in 390 Mercury kills him in a single line (with the speed highlighted via dactyls and assonance of short vowels). It will not be by chance that this fast-moving episode is framed by *celerans* (385) and *celerem* (390), and our author may be deliberately twitting his model for his more leisurely narrative (especially his *parva mora* at *Met.* 1.671 and *nec mora* at 1.717), and pointedly restoring to Mercury his traditional speed (for which see Hom. *Il.* 24.340 ff., Bömer on Ovid *Met.* 2.818). Of course, readers' knowledge of the Ovidian account is the main reason why VF can abbreviate that account!

**384** There is no mention of any reaction by Argus to this sound (or to the appearance of the deity with winged sandals and his playing at 385 f.), and Mercury has to tell him to take notice of the *cantus* in 387. Argus is focused on driving Io to the bottom of the valley. He may be deliberately ignoring the music and the god at 384–386; but it is more entertaining if

this guard with his myriad eyes is sadly lacking in perception here and in his preoccupied state simply does not take all this in. In either case he is not immediately captivated by the sound of the *fistula* and he is not in a relaxed and receptive frame of mind as at Ovid *Met.* 1.678 ff., so that he is a tougher nut to crack for VF's Mercury.

**Arcadio … ritu**: this phrase ('in the Arcadian fashion') connotes great musical skill (cf. Virg. *Ecl.* 7.4 ff., 10.32 f. *soli cantare periti/ Arcades* and Serv. ad *Ecl.* 7.4) and alludes to the Arcadian connections of Mercury (cf. *Cyllenius* in the next line) and the piper Pan, who discovered the syrinx in that region. In addition, it calls to mind Ovid's account of that discovery (the inset story told at this point in his Io narrative at *Met.* 1.689 ff., which begins with the word *Arcadiae*). As part of the play on that Ovidian insert, Mercury's explanation there to Argus about the nymph Syrinx running off away from Pan and eventually becoming reeds and a musical instrument (the pan-pipes) made of them is here replaced at the same stage by the same speaker asking the same addressee where he is going off to and telling him to pay heed to the music of his pan-pipes; and Mercury is pursuing Argus rather as Pan pursued Syrinx.

**385 imperiumque patris celerans**: i.e. Jupiter's order to kill Argus (cf. Ovid *Met.* 1.670 *letoque det imperat Argum*). See 80n.

**Cyllenius ales**: the phrase appears here only in surviving Latin.

**386 leni**: in the sense of 'soft, melodious' the adjective is usually applied to sounds and occurs here only of the musical instrument that produces the sounds (*OLD* s.v. 4, *TLL* VII,2.1144.25 ff.). As Spaltenstein suggests, VF may also have an eye to the use of the word (meaning 'quiet, tranquil') in connection with sleep (*OLD* s.v. 1b, *TLL* VII,2.1144.51 ff.).

**modulatur carmen avena**: elsewhere this collocation is found only at Virg. *Ecl.* 10.51 *carmina pastoris Siculi modulabor avena* and (derived from Virgil) Tib. 2.1.53 f. (*et satur arenti primum est modulatus avena/ carmen*) and the first lines of the spurious opening to the *Aeneid* (*ille ego, qui quondam gracili modulatus avena/ carmen*). In all three cases there are rustic associations, but VF will be alluding to the *Eclogue* in particular to conjure up economically the pastoral disguise adopted by Mercury at Ovid *Met.* 1.675 ff.

387 At *Met.* 1.700 ff. Ovid had cheekily cut short Mercury, the god of eloquence (Nisbet-Hubbard on Hor. *C.* 1.10.1), and finished for him his

story about Pan's attempted rape of Syrinx. Here VF takes that process further and gives the eloquent god less than one line of (not very eloquent) speech.

**'quo'que ... abis:** VF is looking to two passages in Virgil (the only parallels for *diversus abis* before here)—*Aen.* 5.166 *'quo diversus abis?' iterum 'pete saxa, Menoete!'* (spoken by Gyas in a context of pursuit shortly before he violently handles the addressee and abruptly terminates his present activity) and *Aen.* 11.855 *'cur' inquit 'diversus abis?'* (spoken by the divine Opis to Arruns shortly before she kills him at the behest of a greater divinity, i.e. Diana).

**heus**: if correct (some read *en*), this is a lively colloquial touch (see Austin on Virg. *Aen.* 1.321, Horsfall on *Aen.* 7.116).

**respice**: Mercury is telling Argus to 'take notice', but there is pawkiness in applying to the guard moving off in front (who has eyes all over his head) a verb which also denotes various types of looking, especially looking back.

**388** There is visual humour in this trio in motion: Io is closely followed by Argus, who is in turn closely followed by Mercury, who is playing the pipes on the run, and then Argus' eyes start to close while he is still moving.

For the final two syllables of the line (missing in most mss.) C offered *somno* and B-1474 (*editio princeps*) has *cantu*. *Somno* looks suspicious so close to *somnos* in 389 and duplication of the noun here would be otiose. Iteration of *cantus* would have some point, highlighting the important music, and its swift effect (an injunction to heed it at 387 being followed by its impact in the very next line), and Delz 160 argues reasonably that a scribe may have left *cantu* out because offended by the repetition of the word at the ends of successive hexameters. However, *cantu* could easily have come from *cantus* in 387 or just be a conjecture to fill a gap. And there is little to choose between modern scholars' supplements (*sensim, dudum, iam iam, virga, loto*: see Kramer and Liberman ad loc.). So I cannot decide with any certainty how VF's line ended and must leave a blank there.

**insectans**: the verb denotes hostile pursuit (*TLL* VII,1.1855.57 ff.).

**languentia**: languid from sleepiness (*OLD* s.v. 1c).

**389 dulcesque sequentia somnos**: with *dulces ... somnos* here VF gives an enlivening turn to a well established phrase (*TLL* V,1.2190.73 ff.; cf. also γλυκὺν ὕπνον at Hom. *Od.* 10.548 etc.)—in the long run the sleep

is far from *dulcis* for Argus, although it is delightful for Mercury, and for Io and Jupiter. There is similar facetious complexity in *sequi*: while Argus is going after Io, and is being followed himself, his eyes pursue sleep (this represents another twist to an existing expression: see Murgatroyd on Tib. 1.1.47–48 and cf. also Stat. *Silv.* 4.4.51). The sigmatism and assonance here seem gently languorous to me.

**390 exigit harpen**: solemn diction for a solemn moment. *Exigo* of thrusting out and driving home a weapon was largely confined to epic and tragedy (*OLD* s.v. 3a, *TLL* V,2.1451.55 ff.), while *harpe* up to this point was uncommon and occurred only in epic poetry (*TLL* VI,3.2539.42 ff.).

**391 ff.** Again Valerius is being tricky. At *Met.* 1.720 ff. after providing an epitaph for Argus Ovid makes Juno put his eyes in her peacock's tail and then send a Fury, who hounds Io until she reaches the Nile, prays to Jupiter for help and is restored to her original form. VF omits the epitaph and the peacock's tail, and when he has Io regain her shape and describes her as triumphant at 391 f., it looks as if he has also dropped the Fury and the prayer and skipped to the end of the tale (see also 391n.), only for the Fury to turn up after all and Io to revert to a bovine appearance. (At 451 ff. she has shed that guise and been transformed back again, so that our poet contrives to work in two more metamorphoses of Io than are found in the *Metamorphoses*, as von Albrecht 1999 270 notes.) Whereas the Ovidian Juno was furious because of the death of her guard (*Met.* 1.724), the Valerian Juno would be angered also by the fact that Io becomes a nymph again and is *victrix Iunonis* (391 f.). In line with that greater rage, VF's goddess sends a Fury who is more terrifying (see the note on 393 f.) and who persecutes Io more (VF has many more lines on her wanderings caused by Tisiphone, who does not just drive Io on but actually tries to stop her from reaching Egypt and salvation).

**391 refecta Iovi paulatim**: *Iovi* is most obviously dative of agent, but has also been taken as dative of advantage. *Paulatim* glances at Ovid *Met.* 1.738 ff. (where the narrative pace slows as several lines are devoted to Io's recovery of her original form) and so forms part of the trick whereby VF intimates that he has now reached the end of Io's story. At the same time as stating that it was a gradual process, VF manages to cover the restoration in just 3 words (much more quickly than Ovid did).

**imagine**: 'shape, appearance' (*OLD* s.v. 12).

**392 Io victrix Iunonis**: the adjective refers to the defeat of Juno's plan to guard and torment Io and (as Spaltenstein suggests) perhaps also to an amatory victory (in her restored form Io is again a *paelex* in the ascendant over Juno).

VF probably has in mind *victrix* (cf. *invicta* too) as an epithet of Isis (see Griffiths 167) and also Virg. *Aen.* 7.544 (of Allecto, after she has caused war in Italy) *Iunonem victrix adfatur voce superba*. *Victrix*, which in Virgil was employed of Juno's successful agent who had won a victory for her, is here used of another female who has triumphed over an agent of Juno's and won a victory over the goddess. In view of what immediately follows allusion to a Fury here would be subtly appropriate, especially in the case of Virgil's Allecto, who had (like VF's Tisiphone) snakes, *fax* and a *Tartarea vox* (*Aen.* 7.329, 346, 447, 450, 456, 514).

Jim McKeown sees a flippant reference to *io triumphe* in *Io victrix*.

**393 f.** Attempting to improve on the Fury at Ovid *Met.* 1.725 (*horriferamque oculis animoque obiecit Erinyn*), and deliberately going over the top, VF gives Tisiphone's appearance here real impact, by means of the unexpectedness of her advent, appeal to sight and sound (in particular the graphic *spirisque* and the onomatopoeic *ululatu*), detail (esp. the collocation of grim details in 393), assonance and alliteration in *Tartareo ululatu/ Tisiphonen*, the delay and emphatic position of *Tisiphonen*, and arresting and suitably singular diction (see below). There is a twist to the Fury's howl and her torches and snakes are nullified at 411 ff.

**spirisque**: frequently applied to the coils of snakes (*OLD* s.v. 1a), the word is applied to (coiled) snakes here only (synecdoche).

**Tartareo ululatu**: the phrase is unparalleled, and such hiatus (for which cf. especially Virg. *Aen.* 4.667, 9.447) is unusual in our poet (see Langen and Spaltenstein). The howl may be just to terrify or it may be a yell of exultation or a battle cry (*OLD* s.v. *ululatus* b, *ululo* 2b; these words had sombre nether associations: cf. e.g. 3.453, Virg. *Aen.* 4.609, 6.257 f., Ovid *F.* 2.553, Sen. *Thy.* 670 *ululantque manes*, Apul. *Met.* 11.2 *nocturnis ululatibus horrenda Proserpina*). Tartarus was the home of the Furies (Virg. *Aen.* 6.571 ff., 605 ff., 8.669), and was redolent of horror, pain and punishment (reinforcing the punitive associations of Tisiphone, for which see Austin on Virg. *Aen.* 6.570).

**395 figit**: 'halts' (*TLL* VI,1.716.69 ff.). The future queen of the dead is here frightened by a lesser power of the Underworld and her Tartarean howl!

So too freezing in fear is realistic enough, but Io might have been better off lying down to avoid detection or getting away out of sight.

**in ... recurrit**: Io could be personally transforming herself back into a cow here (this would certainly top Ovid's Io), but one wonders how and where she would have acquired this new power all of a sudden. *In ... bovis ora recurrit* recalls *subit ora iuvencae* in 357 (where Jupiter was involved—*sponte dei*, 358), and at Ovid *Met.* 1.738 f. (*vultus capit illa priores/ fitque quod ante fuit*), although Io is the subject of the verbs and Jupiter is not mentioned, he is obviously responsible for the metamorphosis, so most probably we should assume that the god is behind the alteration here. This has its amusing side: the king of heaven is short of ideas, trying again the same old trick, which is hardly likely to fool Tisiphone (instead of intervening forcefully to end the persecution as at 414 f. or at least changing Io into something else); and *recurrit* suggests panicky and unreflecting haste on his part (reinforced by the rhythm).

Possible sense for *miserae* are 'miserable' (a sad heifer is a quaint concept), 'unfortunate' and (because the cow-trick will not work) 'pitiful' or specifically 'useless' (*OLD* s.v. 4, *TLL* VIII.1104.74 ff.).

**396** This line intimates that Io was driven up hill and down dale by Tisphone (cf. 399, 402 and 407 ff. for her presence), in such a state that she had no thoughts of stopping anywhere (*sistat* is deliberative subjunctive). The echo of *vertice* and *valles* in 381 f. underlines how much worse her situation is now: she no longer has the time or the wits to contemplate suicide (which would not help her to escape Tisiphone anyway), and this time she is driven into valleys not to save her life and give her a fixed location but as part of an exhausting progress ever onward.

Here and below VF probably has an eye to Aesch. *Supp.* 547 ff., where Io is impelled by the gadfly through the city of Teuthras and valleys, mountains and rivers in Asia. Here (in Greece) she is urged on by the more terrifying Fury, through a plurality of cities, and to the particularly significant river Inachus.

**397** It seemed that VF had already covered Io's engagement with her father at 373, but here unexpectedly she goes back to Inachus. Again what was a lengthy episode in Ovid *Met.* 1.639 ff. is severely reduced and there is no actual contact between father and daughter. A second visit to Inachus goes one better than the *Metamorphoses* and is suitable for this second version of Ovid's story of Io.

Io's return here (accompanied by the hideous Tisiphone) could not

have been very welcome, and Hyperia in particular must have regretted now calling her back (375)!

In her terror Io may have ended up at the Inachus just by chance. But it would be more poignant if Tisiphone drove her there to torment her, or if Io managed to make her own way there deliberately in the hope of receiving help or at least some comfort, but was sadly misguided in that hope (if so, *errore* would mean primarily 'wandering' but could also hint at 'error').

**398** Io will be in a bad way and changed from her earlier bovine appearance in VF in that she will be even more worn out and dishevelled by now, and also more distraught (because of Tisiphone). But she is also *mutata* in that (in contrast to 373) she is not alone this time but has a horrific Fury with her, and she is a metamorphosed nymph, and she is unlike the heifer in the first version of the story (Ovid's) because she is going back to her father at this stage.

Scholars have noted the allusion to Virg. *Aen.* 2.274 ff. (of Hector) *ei mihi, qualis erat! quantum mutatus ab illo/ Hectore qui redit exuvias indutus Achilli/ vel Danaum Phrygios iaculatus puppibus ignis!* There in an impressive dream at a supremely tragic point the shade of the great Trojan warrior returned home, cruelly mangled. Here Virgil's famous words are transferred to a frivolous context and applied to a live cow (note the impact in the late position of *iuvenca*) returning home somewhat the worse for wear; and VF contrives to heighten the sorrowful air by means of the spondees and assonance of long a.

**399** Despite the Fury's attentions, Io's state is hardly likely to make her now unrecognizable to her relatives (the nymphs at 374 f. realized that she was Io). So whereas at Ovid *Met.* 1.642 f. Inachus and the nymphs did not approach the bovine Io because they did not recognize her, here they will know who she is, but won't even attempt to go near to her because they are scared stiff (*trepidae*) of the awful Tisiphone with her (even though they are deities) and perhaps because the disturbed Io now seems like a dangerously mad cow. In addition, here they are the ones who feel fear in contrast to the fearful Io at *Met.* 1.638 and 641.

**400** The doubling of *iterum* (and the two objects) are wittily apt for a second stint of wandering and for a second version of Ovid *Met.* 1.727 (= Io's progress when driven on by the Fury). The rhythm and sound here (and in 401) suggest speed and animation to me.

**401 ceu Styga dilectum fugiens caput**: Io has taken the huff with her father! For the Styx and the Underworld generally as something abominable cf. Hesiod *Theog.* 739, 775 f. στυγερὴ θεὸς ἀθανάτοισι/ δεινὴ Στύξ, Hom. *Il.* 9.312, *Od.* 14.156. Here there is drollery in the river Inachus being likened to the Styx; and in a river nymph and future queen of the Underworld fleeing from him as though he was the Styx, when she is herself pursued by a Fury from Hades; and in this narrator in particular (Orpheus) so employing the Styx. There is also a pointed juxtaposition of *Styga* (connected with στύγος: see Hesiod loc. cit.) and *dilectum*, and play on different senses of *caput*, which can denote a person and also a river's mouth or source or even the whole river (*TLL* III.404.3 ff., 409.3 ff., 410.17 ff., 29 ff.). In addition, there may be variation here on Jupiter's oath by the Styx at Ovid *Met.* 1.737.

**402** Although *raptatur* could be reflexive, there is much more humour and point if Tisiphone is hurrying Io away. In addition to the comical picture of a heifer pursued by a Fury rushing past (stunned) citizens and scrambling up and down river banks, Tisiphone would be determining Io's course with real refinements in cruelty: in cities Io would be exposed to the public gaze, while the rivers would remind her of Inachus and his beloved banks (373), and the fact that they are *ardua … ripis* would increase the hardship for her (thus rivers are used to torment a river nymph).

**ardua flumina ripis**: VF will be combining different senses for the adjective—'high', 'precipitous' and 'arduous' (*OLD* s.v. 1, 4, 5). *Ripis* could be ablative of respect in the first two cases and ablative of cause in the third, but also possible is the explanation of Spaltenstein, who takes *ardua* as a transferred epithet, comparing Sil. It. 6.391 *altis Albula ripis*.

**403 paulum cunctata**: this is the hesitation of a heifer (rather than a water nymph) before the sea, and it is immediately shown to be amusingly inappropriate. In fact Io should be rushing at once into the Bosphorus, to get on to Egypt and salvation.

The aptly slow spondees in this line are followed by the brief and dactylic *incidit* in 404, as Io suddenly jumps in.

**404 absistunt fluctus**: some take this to mean that the sea parts before Io (as it did for Moses), but she is clearly swimming through it at 405 f. Whether the waves 'move away' or 'stop' (for such absolute use of the verb see *TLL* I.171.26 ff., 172.21 ff.), the idea will rather be that when Io enters

it the sea becomes smooth to afford her an easy passage (cf. Moschus 2.115, Lucian *Dial. Mar.* 326 θάλασσα εὐθὺς ἀκύμων ἐγένετο, Apul. *Met.* 4.31.4 *plantisque roseis vibrantium fluctuum summo rore calcato ecce iam profundum maris sudo resedit vertice*). *Absistere* is used of *fluctus* here only, so the expression is suitably singular.

**gnara futuri**: the water's prescience is a quaint and diverting touch. It knows that Io will become the mighty goddess Isis and mistress of the sea (Griffiths 32, 144) and that her crossing of it will earn it a famous name.

**405 f. dant pavidae alta viam**: the mss' *pavida* does make sense but seems rather limp. As the sea knows the future, it might be afraid (cf. 355 f.) of giving Io/Isis a rough passage and/or drowning her, although I wonder just how the goddess (or Jupiter) would take revenge on a strait for that. A lot more vigorous is *pavidae* (found in *editio Bononiensis, editio Aldina* and *editio Carrionis altera*). It adds much (characteristic) wit to this consistently witty narrative: one who earlier tried to kill herself is now frightened of drowning; a water nymph and future mistress of the sea is afraid of water (when she has much more to fear from Tisiphone), and in particular is afraid of a stretch of water which will be named after her successful crossing of it. In addition, *pavidae* would be neatly picked up by *pavet* in 416, with the tables turned and Juno now afraid. Especially in view of her mental state at this point, fear on Io's part here would be natural (cf. Aesch. *P.V.* 730 f.), and it fits with *paulum cunctata* in 403 and with Io's timidity at Ovid *Met.* 1.638 and 641 (cf. also 1.745 f.).

There is an ambitious attempt at double capping. The pawky touch in the complicity in the crossing here (whereby water helps a water nymph) comes from Ovid *Her.* 14.101 f. (to Io) *per mare, per terras cognataque flumina curris;/ dat mare, dant amnes, dat tibi terra viam*. VF is thus expanding on and enlivening Ovid's Io account at *Met.* 1 (which omits the journey across the Bosphorus) with material taken from elsewhere in Ovid. At the same time he adds to the *Heroides* couplet, by making the picture more full and graphic at 404–406, and by including the jocular *pavidae* and an explanation for the sea's helpfulness (*gnara futuri*).

**celsis . . ./. . . unda**: Io is holding her head up well out of the water so that she can breathe. Water nymphs can, of course, breathe perfectly well under water (cf. e.g. Hom. *Il.* 1.357 f., Virg. *G.* 4.333 ff.). Even if Io has lost that ability in her bovine form, it is diverting to see one who is really a water nymph doing this.

*Refulget* is a vivid detail which highlights the horns (these and in particular the dewlaps for the beautiful nymph heighten the humour).

There is probably also allusion to the radiance of Isis (for which see Apul. *Met.* 11.3, 6, Griffiths 39 (Isis as a gilded cow) and 165).

407 **Erebi virgo**: this is a solemn periphrasis (cf. Virg. *Aen.* 7.479 *Cocytia virgo* and Horsfall ad loc.), prior to deflation. This denizen of the Underworld is trying to prevent Io from reaching Egypt, where she will become Isis (queen of the Underworld)! Exactly why she is trying to keep Io from Egypt is unclear. Perhaps she is acting on the orders of Juno, who knows somehow that Io will be saved there (maybe she has read Ovid or another account!).

**ditem ... Memphin**: at Aesch. *Supp.* 311 f. (καὶ μὴν Κάνωβον κἀπὶ Μέμφιν ἵκετο./ καὶ Ζεύς γ' ἐφάπτωρ χειρὶ φιτύει γόνον) Zeus seems to produce Epaphus by touching Io when she reaches Memphis, and so could reasonably be assumed to have restored her to her original form and deified her there. Such a tradition would explain Tisiphone's pre-emptive flight to Memphis here (taking a short cut through the sky). Then again at Aesch. *P.V.* 846 ff. Zeus touches and restores Io at Canobus (which is also mentioned in *Supp.* 311 and may be the location for Zeus' intervention there too). At the very least Memphis would appear to be a significant point in Io's journey in view of Aeschylus' mention of it.

The adjective *dis* was often applied to prosperous cities (*TLL* V,1.1591. 39 ff.), and the wealth and splendour of Memphis were famous (e.g. Diod. Sic. 1.50, Strabo 17.31 f.), but there will be more to it than that. This phrase recalls *ditibus Argis* in 360, providing a neat frame for Io's travels, and suggesting similar play on the 'productive' sense of the word (see 360n.), with the goddess Isis being created at Memphis. In addition, right after *Erebi virgo* there is surely a pun on *Dis* here.

*Ditem ... Memphin* could be accusative of goal with *volat* (*praecipere* in 408 would then mean 'forestall' and have *[eam] venientem* as its object: cf. Stat. *Theb.* 8.328 *celeres neu praecipe Parcas*), but, as Spaltenstein points out, in view of VF's allusion to Virg. *Aen.* 10.277 (see 408n.) it is more likely to be the object of *praecipere* (= 'take possession of first') on a par with Virgil's *litora*.

408 Several scholars have noted the clear reminiscence of Virg. *Aen.* 10.277 *litora praecipere et venientis pellere terra*, of Turnus (maddened by a Fury) trying to ward off the returning Trojan fleet, especially Aeneas, who is (at 10.260 ff.) an imposing figure with flames streaming from his helmet and shield, which he holds up *celsa in puppi* (10.261). Here in a frivolous new context the words are transferred to a Fury trying to ward

off a lone cow, a rather comical figure with glittering horns on high (*celsis .../cornibus*) and dewlaps held up at 405 f.

The rhythm and assonance convey a sense of urgency.

**praecipere**: this, like *pellere*, is an infinitive of purpose after a verb of motion (on which see Austin on Virg. *Aen*. 1.527).

**Pharia ... terra**: whether this means 'the land of Egypt' or 'the soil/region of Pharos', there will be allusion to Isis' connection with Pharos (*Pharia* was one of her titles, and she had a sanctuary on the island: see Griffiths 18, 144, 241, Liberman p. 272 n. 75, Gibson on Ovid *A.A.* 3.635–636).

**409–413** VF greatly expands the part of the Nile at Ovid *Met*. 1.728, changing it from a mere location to a helper (perhaps building on the more active role for the river at Aesch. *P.V.* 812 and Ovid *Her*. 14.107 f.). He also makes Tisiphone (rather than Io, as at *Met*. 1.729 ff.) the one who is distressed and appealing for help at the Nile.

There is twofold parody here. An episode in an epic poem in which a mighty river violently attacks and engulfs an awesome opponent to defend a protégée reminds me of Scamander's engagement with Achilles at Hom. *Il*. 21.233 ff. Here, in a flippant context now, VF's river outdoes Homer's: the Nile fights a divinity (who is unable to put up any resistance and calls for help in vain), does not need to appeal for assistance, and wins, quickly and easily, and is impervious to fire (the *faces* in 412). At the same time, as scholars have noted, the wording and details recall the storm in Virgil *Aen*. 1, esp. 112 (of Eurus driving along three ships) *inliditque vadis atque aggere cingit harenae* and 116 ff. (of another ship) *illam ter fluctus ibidem/ torquet agens circum et rapidus vorat aequore vertex./ apparent rari nantes in gurgite vasto,/ arma virum tabulaeque et Troia gaza per undas*. Even though you would need something powerful to deal with Tisiphone, there is comic hyperbole in likening the Nile's violence (directed against an agent of Juno) to that of the whole sea in Virgil's famous epic tempest (caused by an agent of Juno). In addition, the dread Fury is thus likened to ships (and helpless, grounded and wrecked ships at that). So too at 412 f. she pointedly does not make a reappearance swimming (like the *rari* in Virgil), and her female and gruesome accoutrements amusingly replace the *arma virum* and *Troia gaza*.

**409** There is erudite inventiveness. The Nile is fighting for Io because she will soon become a local divinity, connected with him and with power

over him (Griffiths 32, 323). In particular there is probably allusion with a twist to Isis causing the Nile's flood (cf. e.g. Lucian *Dial. Deor.* 7, Serv. ad *Aen.* 8.696). After Tisiphone's use of rivers to torment Io in 402 and probably 397 there is poetic justice in a river here causing the Fury such problems. So too after subjecting Io to a frightening encounter with water at 404 ff. Tisiphone herself is now subjected to such an encounter, and the water for her (in contrast to Io) is rough, enveloping and harmful (note the forceful alliteration at 409 f.).

**contra Nilus adest**: the adverb = 'so as to face the enemy' (*OLD* s.v. 2), while the verb means 'is present with assistance' and/or 'is at hand with hostile intent' (*OLD* s.v. 11, 13, 15).

**torquens**: I accept this conjecture by Markland for the mss' *torrens*. In a passage which alludes extensively to the storm in Virgil *Aen.* 1 it hardly seems likely that our learned and witty author would write *torrens/… agit* here and miss the opportunity to echo *torquet agens* at *Aen.* 1.116 f. (quoted in 409–413n.) and to liken Tisiphone to a ship which is sucked under (cf. *imis inlidit harenis* in 410), especially when 412 f., of the debris from Tisiphone, recall *Aen.* 1.118 f., of the debris from that same ship (see 409–413n.). In addition, *torquens* (unlike *torrens*) presents an entertainingly grotesque picture of Tisiphone being whirled about helplessly; and there may even be play on the 'torture' sense of the verb, with a tormenting Fury (cf. e.g. Virg. *Aen.* 6.570 ff., 605 ff. and Austin ad loc.) being tormented herself.

**410 agit**: instead of driving others (like Io), Tisiphone is now the one driven.

**imis … harenis**: denotes the river's sandy bottom (cf., of the sea's bed, 1.601 and Manil. 5.435 *imas avidi scrutantur harenas*). It is a good joke to send a nether deity to the depths (for *imus* of the Underworld see *OLD* s.v. 2a).

**411** As Tisiphone is in great difficulties and cannot help herself against a more powerful force (a facetious reversal of circumstances) she invokes the help of Dis and other nether divinities too. Her cries are pointless and will go unheeded because Io is about to become the mistress of the Underworld (and quite possibly because Dis was Osiris: see Griffiths 142). They would also presumably be stopped suddenly, as Tisiphone's mouth would filled with sand when she was driven into the river bed (410). Of course, as well as Dis (*pater*), her sisters also do not come to help Tisiphone, so again there is tit for tat (cf. 399).

**saevi ... regni**: there is no parallel for the application of this phrase to Hades, but scholars compare Virg. *Aen.* 7.568 *saevi ... Ditis*, Ovid *Met.* 4.438 *fera regia Ditis* and Hor. *C.* 3.4.46 *regnaque tristia*. Apart from being *saevum* in general, the *regnum* would appear particularly *saevum* now to Tisiphone (who was herself one of the savage Furies: cf. Virg. *Aen.* 6.572 *agmina saeva sororum*, 7.329), while the narrator Orpheus will come to know its savagery later.

412 **sparsaeque**: 'scattered' or (preferable because involving more damage) 'broken up and scattered' (*OLD* s.v. *spargo* 11a, b).

413 **abruptis ... hydri**: it is not clear whether Tisiphone here has snakes in her hair or the serpents constitute her hair (cf. Murgatroyd on Tib. 1.3.69–70). *Abruptis ... crinibus* may be ablative absolute or a dative/ablative with *excussi* (for these cases with *excutio* see *OLD* s.v. 1a). Especially thanks to the presence of both *abruptis* and *excussi* (juxtaposed), the phrase conjures up a bald or partially bald Fury, and it is given stress by being made the third member in a tricolon crescendo as VF dwells flippantly on damage to Tisiphone in two (largely spondaic) lines. There is also wit in the extensive inversion of Ovid *Met.* 4.495 *inde duos mediis abrumpit crinibus angues*, where Tisiphone tears off the snakes herself and hurls them at helpless victims (Ino and Athamas), and the creatures work great harm.

414–418 The end of this Io narrative differs significantly from Ovid's conclusion (cf. Hershkowitz 71 f., who points out that here in VF Io undergoes her fourth metamorphosis, an advance on the two in Ovid). Instead of appealing to Juno to give up her revenge, telling her to lay aside her fear concerning Io and soothing her (*Met.* 1.734 ff.), VF's much more imperious Jupiter menaces his wife, openly owns up to his (continuing) love for Io and inspires fear in Juno. Our poet drops the description of Io's recovery of her original form and the joke of her dread of speaking in case she moos (*Met.* 1.738 ff.), and instead gives her the compensatory satisfaction of witnessing Juno's terror and embarrassment. Both authors end with Io's deification as Isis, but VF devotes a whole line to her august attributes (cf. von Albrecht 1999 272) and highlights her joy and triumph with *ovanti* in 418 (and by way of reinforcement brings out her fame and divine status at 419 ff.). All in all VF's Io is a more impressive figure at the end, while his Juno is a discomfited and diminished character.

**414 f. nec ... manus**: the idea is that Jupiter was not inactive, and *manus* here will denote the hand used in helping (*OLD* s.v. 11d) and/or hurling a thunderbolt (so Spaltenstein). However, at this point in the story there will also be play with Jupiter laying hands on Io to bring her back to her senses and make her give birth to Epaphus (as at Aesch. *Supp*. 311 ff. and *P.V*. 848 ff.; cf. Hershkowitz p. 71 n. 135).

**intonat alto/insurgens caelo genitor**: the echo of Virg. *Aen*. 7.141 f. (*hic pater omnipotens ter caelo clarus ab alto/ intonuit*) makes for solemnity (and the effect is enhanced by the sound and placement of words here). In both Virgil and VF there is a background of cessation of wandering, but in our poem Jupiter thunders to crush his wife with a show of power (cf. 1.85 f., 3.251 ff.), rather than heartening his grandson with a favourable omen.

With *insurgens* Jupiter is 'rising up' menacingly (the verb in this sense is frequently used of fighters in epic) to form an awesome towering figure and/or 'rousing himself' (*TLL* VII,1.2061.62 ff., *OLD* s.v. 5).

Jupiter was father of gods and men (cf. 1n.), and *genitor* (a lofty word: see McKeown on Ovid *Am*. 1.13.45–46) was often applied to him, and was also employed simply as a term of respect for divinities (*TLL* VI,2.1819.9 ff., 1820.28 ff.). Here it has particular point: reinforcing the allusion in *Iovis ... manus*, and coming immediately before *curam* with its amatory aspect, the noun reminds us that Jupiter was the father of Epaphus.

**curamque fatetur**: *cura* here may embrace 'concern, distress' (over the maltreatment of Io), but certainly means 'love' (*TLL* IV.1474.80 ff.), as an open confession of love would be intimidating and humiliating. The henpecked husband is thus responding to 360 ff. (where Juno humiliatingly teased and played with him) and is also doing this for Io (416 f.) to witness and enjoy, thereby increasing his wife's mortification. *Fatetur* is left to the end for maximum impact.

**416 ipsa imperium Iuno pavet**: it is comically easy (and takes less than three lines) for one who is after all the king of the gods to stop the seemingly relentless Juno, and we are left wondering amusedly why he did not just do this earlier and save Io all that trouble. In the sequence of the narrative it would appear that Jupiter has found the Nile's intervention rather embarrassing, and is acting now before his dreadful wife can come up with some new horror for poor Io.

**417 f. spectat**: there is recompense for Io (albeit rather late in the day). From being a spectacle she is now a spectator, and after being frightened and suffering indignities thanks to powerful Juno she now sees her rival afraid, humiliated and helpless. So too one who was intimidated by snakes and loud noise (393–395) acquires her own snakes and makes a loud noise in 418.

**ab arce Phari**: if C's *Phari* is what VF wrote, those scholars who see a reference to the famous lighthouse here are probably wrong, as this would be obviously anachronistic and rather absurdly stick Isis up on top of a tower for no good reason (this could be an outré joke; but at the conclusion of his story Orpheus is generally more serious and shows the goddess in a dignified light: see further below). Rather *arx* will mean 'city' or 'refuge' (*TLL* II.739.63 ff., 740.42 ff.).

**iam divis .../... sistro**: on top of receiving strong support from the Nile and Jupiter himself, Io/Isis here dominates the end of the actual narrative and goes out on a high note. The transformation is complete and her enhanced status is stressed: from being persecuted (and helped) by divinities she is now a major deity herself; she has a serpentine crown on her head rather than horns; and she makes celebratory noise with her sistrum instead of mooing or being mute (372). With such respect and gravity (offsetting the earlier levity) Orpheus is craftily building up to his appeal to the goddess at 420 f.

**aspide cincta comas**: for the snakes on Isis' crown see Griffiths 125, and for her connection with the asp in particular see Bömer on Ovid *Met.* 9.694 and Courtney on Juvenal 6.538.

**ovanti persona sistro**: on the sistrum carried by Isis and shaken to express joy see Griffiths 132 f. *Ovanti* will mean both 'rejoicing' and 'triumphant' (cf. *victrix* in 392). There may well be open provocation by Io/Isis here. Even if there is not, Juno would still be mortified by her opponent's jubilation and triumph. So too the queen of the gods cannot retaliate this time as she did earlier at 392 ff. (and *ovanti* deliberately recalls *victrix* there to bring out this point), and she is apparently cowed into a defeated silence in contrast to her noisy successful rival.

There is elevation in the rare diction: in the Classical period *personus* was very unusual and appears here only of a person making a loud noise (*TLL* X,1.1736.6 ff.), while *ovanti ... sistro* is unique (and the only analogy in *TLL* is *ovanti/... lyra* at Stat. *Silv.* 1.2.248 f.).

**419 veteres**: the reference to antiquity adds to the solemnity.

**nomine**: 'by means of a designation' (i.e. βοῦς) or 'on account of, in honour of' (*OLD* s.v. 4, 26b).

**420 f. vulgavere**: 'made famous' (*OLD* s.v. 4).

**iuvet .../... euris**: the prayer is well aimed and carefully worded. Isis was a beneficent helper of men and a mistress of the sea who controlled breezes and journeyed in boats herself (Apul. *Met.* 11.5, 16, 25, Bömer on Ovid *Met.* 9.699 f., Griffiths 32 ff., 37, 144, 181, 323). As Io she received help like that here requested (404 f.) and so should help others herself (*ipsa*), especially people enduring *labores* while travelling (as she did) and passing over a stretch of water that she had to cross and feared herself (*sua freta*). In addition, there is vehement alliteration (of n, i and p); *iuvet* and *labores* are emphatic by position; and the favouring winds frame 421 and embrace the voyaging ship.

*Euris* means 'winds' (cf. e.g. 1.594, Lucan 6.265, Serv. auct. ad *G.* 3.382 *euro pro vento accipere debemus*).

**422** Here we are returned to AR's narrative as a lead-in to the Phineus episode at 423 ff., which is based on him. At AR 2.168 the Argonauts make their way through the Bosphorus by means of a favouring wind. Here VF helpfully supplements with an explanation of the origin of that wind—Isis promptly answered Orpheus' prayer. At AR 2.169 ff. the Argonauts are nearly destroyed by a mountainous wave; they survive thanks to the skill of the helmsman Tiphys, but are terrified. It looks as if we are to deduce that the absence of any such wave here is due to Orpheus' prayer. So again there is subtle topping: AR's frightened crew escaped great danger thanks to one expert, but thanks to another expert VF's mariners are not exposed to any danger at all in the first place and are apparently quite undisturbed.

**placidi ... venti**: this probably comes from Virg. *Aen.* 5.763 *placidi straverunt aequora venti* (the only other possible instance of the phrase is at Col. *R.R.* 4.19.2, if one reads *placidioresque venti*, but the text is disputed). A Virgilian echo would make for dignity.

**tendebant carbasa**: elsewhere this expression is confined to the loftier genres (Lucan 8.50, 185, 254, 9.77, Sen. *H.F.* 538) and Ovid *Her.* 10.30 (in a solemn context).

**423–636 The Phineus episode**. The Argonauts now meet the blind seer Phineus. As part of his punishment from Jupiter for revealing His plans

to humans, Phineus is plagued by the Harpies, and he now begs for help against them. Zetes and Calais free him from these monsters, and in return he tells Jason about the onward journey to Colchis.

See 344–422n. for the general connection between this episode and the Io section (which means that we move on now to a similar suffering individual). Transition is made primarily by reference to the Argo's voyage (423 f. pick up 421 f.). There are also links in the seeing in 424 (cf. 417), the gods in 426 (cf. 417 and 419), thundering Jupiter (*Tonantis*) in 428 (compare *intonat* of him in 414) and the foiling of female monsters through external help at 431 f. (cf. 409 ff.). See Adamietz 59 and Shelton 219 for some ties to the rest of the *Argonautica* (the themes of crime and punishment, release and exile).

This is a moving and exciting episode, which also has humorous elements and intellectual appeal. VF begins by carefully getting us involved and keen to see the Harpies defeated, and then gives us a dramatic encounter with them in which they are duly worsted. That is followed by a heart-warming response by Phineus (his helpful prophecy about what lies ahead) and a touching and triumphant close as he comes out with effusive thanks for the great kindness shown to him. VF's narrative generally follows that of Apollonius, but he works in minor variations and in particular he abbreviates his source (see e.g. Garson 1965 117 f., Lesueur 42 ff.). He also tries to top AR with a superior prophet and a greater feat for the Boreads, and he goes for much more emotional impact, where Apollonius' account is quite dry, sober, and low-key (typical of his intelligently questioning and gently deflating approach to heroic myth and epic poetry). To add to the cerebral entertainment, there is also engagement with Virgil, especially his account of the Harpies (see e.g. Nordera 23 ff. and Lesueur 42, 47 ff.), and connections are made between Phineus and Prometheus (see Mehmel 30, Shey 127 ff., Levin 150 n. 3, Adamietz 59 and Zissos 134 ff.).

The episode is efficiently structured. Lines 423–486 form the prelude to the fight (and make a decided build-up to it); the actual encounter with the monsters appears at 487–528 (treated at sufficient length and in sufficient detail to satisfy expectations, and placed in an eye-catching central position in the narrative); then comes the aftermath at 529–636 (where Phineus' divination looks forward to what will happen later on in the voyage, just as he looked back to what had occurred earlier on the journey in his first speech at 438 ff.). The fact that the fight is covered in the shortest of the three segments makes it clear that this is not just an action episode. Taken together the prelude and the combat occupy 106 lines, while the

aftermath takes up 108 verses. Apart from the neat balance, this reflects the narratological importance of Phineus' long prophecy at 553 ff., which performs various useful functions (it gives readers direction for the rest of the trip, while still leaving some things unclear to intrigue them; it whets their appetite and arouses anticipation and suspense, especially in connection with the Symplegades; and it provides a major structural link to the remainder of book 4 and subsequent books). There is ring composition. See 626–636n., and note also that the Argonauts arrive at Phineus' *litora* at 424 f. and leave them at 636, and we find at the start and the end reference to sunrise (423, 632) and the Boreads' parentage (432, 630) and the verb *accedere* (433, 632).

**423–432** This section introduces all the main characters in this episode and intimates its outcome at 431 f. (but still leaves us wondering exactly how the Harpies will be overcome). It draws us in emotionally, making us feel revulsion for the monsters and especially pity for the seer (so we really want to see him rescued from such creatures). The arousal of sympathy for him begins as early as 425, with the powerful *horrentia*, and dominates the rest of these verses (and is taken up and intensified in the lines that follow). The impact is heightened by the contrast between Phineus' sufferings sent by heaven and the divine help for the Argonauts and untroubled ease of their journey at 422–424, and between the gravity of this section and levity of the preceding one. This is a gloomy beginning (and the gloom is subsequently reinforced) to an episode which in the end turns out well, so that we should feel distinct pleasure and satisfaction later at that successful resolution.

The abridgement of VF's model commences here, as this opening is shorter than that at AR 2.176–193 (while at the same time constituting a more comprehensive introduction, as it works in Phineus' rescuers and the happy ending, which are not found in the Greek epic). Essentially our poet plays down the horror and plays up the pathos evident in his source. Whereas AR spent 7 lines (187–193) on the awful monsters' attacks, VF covers them in two (vigorous) verses at 428 f., keeping the focus more on the seer, and leaving fuller description of the assaults until 450 ff. (where it is more affecting on the lips of the victim as part of his plea for help). To increase the poignancy, Valerius adds *horrentia* (425), *dira* (426) and exile as part of Phineus' punishment (427), mentions his old age twice (426, 431) rather than just once, and depicts the man as totally isolated (with no talk of neighbours). In addition, AR relates Phineus' crime early on and brings out its seriousness (at 180–182), so that one does not feel

too sorry for the sinner, but VF makes only a brief and vague reference to his offence (*crimine*, 430), delays that until after he has dilated on the terrible punishment, and surrounds it with the strikingly sonorous and disturbing *talia prodigia et tales pro … poenas/ perpetitur*.

**423 postera … Aurora**: as part of the solemn start to this episode VF here employs an epic formula of transition (cf. Ovid *Met.* 4.81 (and Bömer), 7.100, 835, 15.665, *Ilias* 635 *postera cum primum stellas Aurora fugarat*).

**non cassae**: it is clear to the Argonauts that the night through which they sailed was not unproductive because they can see that they have got right way from Bebrycia and further on towards Colchis. VF may also be playing on the idea that the *nox* was not *cassa* because they have reached the land of Phineus, where they help him and are helped by him in return.

**retexit**: again there is gravity. This verb is often used in epic of heavenly bodies revealing things (*OLD* s.v. 2). There may be an echo of Virg. *Aen.* 5.65 specifically (*Aurora … retexerit orbem*), the only other surviving instance of *retego* with *Aurora*.

**424 nova**: what the crew see is 'unfamiliar' and/or 'different'. There could also be sport with the 'new' sense of the word, since AR did not represent the shore as *horrentia*, as VF does in the immediately following words.

**Thyneaque**: Valerius will be looking to AR 2.177, but that verse cannot help us establish what he means here. Text and interpretation of that line are disputed (see Cuypers ad loc.), and we have no way of knowing which text VF had or how he understood it. *Thynea* here might simply stand for 'Bithynian'. Then again it may mean 'Thynian', in which case there are two possibilities. Ancient authors mention a Thynia on the Asian side of the Bosphorus (the maritime part of the province of Bithynia) and also a Thynia on the European side in Thrace (VF may have thought that it extended to the shores of the Bosphorus or, failing this, that it would still be encountered prior to the Clashing Rocks): see Pliny *N.H.* 4.41, 5.150, schol. ad AR 2.177, Vian 130f., *RE* 6.1.734f. As Phineus had been a king in Thrace (427n.) and speaks of wandering broadly since leaving there (447), it seems more likely that he would be in Asian Thynia (but he could be exaggerating in 447 to gain pity, or he may have roamed far and wide and then gone to Thracian Thynia).

**425 fatidici**: a neat choice out of various words for 'prophetic'. As the adjective is applied to Phineus (who revealed fate: see 479–481) and is

placed right next to *poenis* (= his punishment for doing that), there will be allusion to its root (*fatum* + *dico*).

**horrentia**: the sense 'horrified' (*OLD* s.v. 4b, c) makes for vigour and impact here. For the (grave and powerful) personification cf. Virg. *Aen.* 6.798 f. *Caspia regna/ responsis horrent divum et Maeotia tellus*, Stat. *Theb.* 11.256 *horret ager, trepidaeque exspectant proelia valles*. The word may well embrace 'horrifying' as well (*TLL* VI,3.2978.51 ff.): the Argonauts cannot see the Harpies to be appalled by them now, but they will do later, and locals (as mentioned at AR 2.186 etc.) would not have been unaware of them. There could also be a suggestion of an unsightly and dreadful appearance for the *litora* (*OLD* s.v. 3a, b, *TLL* VI,3.2978.15 ff.), adding to the gloomy atmosphere (note also the mournful assonance of long i).

**426 dira deum ... vis**: *dira* (F-1481) is altogether preferable to *dura* (ω). As well as being more forceful and emotive, *dira* is the mot juste in the context of a retribution involving especially the Harpies. *Dirus* was often used of the Furies (at Virg. *Aen.* 7.324, 454, 12.914 etc.), who were also known as *Dirae*; while the Harpies were identified with the Furies (Virg. *Aen.* 3.252 and Williams ad loc.), and at 4.586 are called *Dirae*.

*Dira* is emphasized by its position and alliterates strongly. It is succeeded by a preponderance of (weighty and sad) spondees in this verse and the next one.

*Deum* may just stand vaguely for 'heaven' and not specifically denote a plurality of deities, so that Jupiter is still the god in mind here, as at 428 (cf. Spaltenstein); but VF could easily have written *dei* (or *Iovis*) here. More probably he is thinking of other gods supporting Jupiter, so that there are several divinities ranged against the lone prophet, rather than just Zeus as at AR 2.183 ff., and one feels more sorry for Phineus.

**summo ... in aevo**: this unique phrase (which takes the attention) will mean 'at the end of his life/ old age' (see *OLD* s.v. *summus* 5b, s.v. *aevum* 5, 9).

**427–429** Sympathy for Phineus is created by dwelling on a full three punishments for him, which become progressively worse and are arranged in a tricolon crescendo, putting most stress on the third member—the Harpies (in 428, a line filled with hostility, rage and horror) and their attacks (in 429, where the doublet of verbs and iteration of sound suggest repeated assaults).

**427 extorrem**: before being driven out, Phineus was a king of Thrace (see 463, 467, AR 2.238).

**nec lucis egentem**: understand *tantum*. For *lux* = 'eyesight' see *TLL* VII,2.1914.19 ff. and cf. especially Stat. *Theb.* 6.717 (of Polyphemus hurling rocks at the escaping Odysseus) *lucis egente manu*.

**428 insuper**: 'in addition'. But in connection with the winged assailants there may well be play on the sense 'from above' (*TLL* VII,1.2055.10 ff.).

**Typhonides**: whether one reads *Typhonides* or *Typhoides*, VF is employing an impressively polysyllabic and rare patronymic in the epic manner. There is no parallel in extant literature for Typhon (rather than Thaumas) as the Harpies' father. Whether VF is following a tradition now lost to us or this is his own invention, he thus attaches to the Harpies various apt and dread associations: Typhon was another hybrid monster who was aggressive, dangerous and pitiless, and who was ultimately defeated and nearly killed by an opponent with divine connections (see e.g. Hes. *Theog.* 820 ff., Aesch. *P.V.* 353 ff.).

**ira Tonantis**: *ira* here means 'instruments of anger', as in the stately Virgilian phrase *ira deum* (of the Harpies at *Aen.* 3.215), to which our poet is clearly looking, as he gives an early indication that this episode will respond to Virgil's account of the Harpies in *Aeneid* 3 as well as to AR. For the general *deum* he substitutes the specific and more awesome *Tonantis*, which makes for dramatic alliteration (a link with *Typhonides*) and erudite allusion (Typhon was downed by Jupiter's thunder and thunderbolt: see e.g. Hes. *Theog.* 853 ff.).

**429 ipsoque … ab ore**: cruelly tantalizing (Phineus very nearly gets to eat), as at AR 2.188 f.

**dapes praedantur**: elsewhere this phrase occurs only at Sen. *Oed.* 557 *flamma praedatur dapes*. There is an intricate nexus of links and twists. In Seneca the fire consumes an offering of food in a rite conducted by an aged priest to summon up denizens of Hades (a place with which the Harpies were connected: see 493, 495, Virg. *Aen.* 3.214 f., 6.289) to find out about a serious crime (the murder of Laius) for which a dire punishment is being inflicted by heaven (and, of course, the guilty party is later blinded and leaves his home).

**430 prodigia**: it is more natural and obvious to take this word to mean 'monsters' (so that *prodigia* and *poenas* pick up the references to the Harpies and the punishment that they inflict in the previous two lines)

than to see a hendiadys like Wagner (who explains *talia prodigia et tales ... poenas* as *tam prodigiosas poenas*).

**crimine**: for Phineus' crime see 479–481.

**431 f. perpetitur**: doubly emphatic by position. The prefix denotes enduring to the full.

**pellere**: 'expel' and/or 'defeat' (*OLD* s.v. 4, 5).

**saevam/... luem**: *lues* here denotes an affliction, but the 'plague' sense of the word brings many relevant connotations (a plague appears suddenly and mysteriously, is often accompanied by a stench, and is terrifying, disgusting, debilitating and hard to overcome).

Scholars (like Nordera 23 f.) have pointed out that VF obviously has in mind Virg. *Aen.* 3.214 f. (of the Harpies) *nec saevior ulla/ pestis et ira deum Stygiis sese extulit undis* (esp. after his *ira Tonantis* in 428, recalling *ira deum*). That reminiscence is particularly apt here because just before that (at 3.212 f.) Virgil had spoken of the Harpies leaving Phineus. But the intertextuality is more elaborate than that. In making his variation on Virgil our poet has taken over a phrase found elsewhere only at Sen. *Phoen.* 131 (of the Sphinx) *saeva Thebarum lues*. That echo is also appropriate, as the Sphinx was another female winged monster which inspired fear and loathing and which wreaked great havoc until it was finally vanquished. I suspect that Valerius was especially attracted to *lues* because it could also denote filthy liquid (see *OLD* s.v. 4), like that produced by the Harpies. Such a meaning was not possible for Virgil's *pestis*, and was not relevant for Seneca's Sphinx.

**quondam**: may go with *dederant* or *pellere*, denoting some time in the past or in the future. As a block spondee it is emphatic.

**dederant**: for *do* used of fate (or gods) giving someone permission or the power to do something see *OLD* s.v. 3.

**Aquilone creatis**: i.e. Calais and Zetes. The perfect participle of *creo* with the ablative was almost entirely restricted to verse (esp. the higher genres) and to solemn or mock-solemn contexts (*OLD* s.v. 1b, *TLL* IV.1160.8 ff.). The only parallel for this particular phrase occurs at Ovid *Met.* 7.3 f. *Phineus visus erat, iuvenesque Aquilone creati/ virgineas volucres miseri senis ore fugarant*. As well as adding to the cerebral appeal with yet another reminiscence in this sentence, this echo is also apposite, as Ovid is there talking of Zetes and Calais driving off the Harpies, in fact of them having already driven off the creatures (so there is intimation that their expulsion will come about here too).

**433–464** Here VF really builds on his earlier sketch of the seer's suffering, as we learn about his misfortunes in much more detail and (movingly) from his own lips. While greatly reinforcing our sympathy for the old man, his speech is formally aimed at the Argonauts and employs stately diction (to impress and bring out the gravity of the situation), is carefully ordered and appeals to them in various ways and on various levels. Such a very artful piece of speaking has its sad side (he is so desperate for aid) but is not without amusement value too (he is a crafty and slick orator). This delicate humour precludes mawkishness, as does the intellectual entertainment derived from examination of our poet's engagement with AR 2.194 ff. and Virg. *Aen.* 3.209 ff. Valerius' Phineus is both physically and mentally superior to Apollonius' (cf. Feeney 315 f.). He is nothing like as frail as the prophet at AR 2.197 ff., and as a result (as well as demonstrating greater mantic ability) he can more reasonably come out with a lengthy and dexterous oration. In fact he improves variously on the already effective address by Phineus at AR 2.209 ff. (esp. because VF moves into his seer's speech AR's own material, taken from elsewhere in this episode!), showing himself as more knowledgeable (and imposing), bringing out his tribulations more powerfully and preparing the way better to the actual request for help. To add to the fun and complexity, VF modifies AR's account by working in (with typical *aemulatio* and *variatio*) several allusions to Virgil's lines on the Trojans' later encounter with the Harpies. Valerius uses phrases from the Virgilian version of the monsters in operation after the rescue of Phineus to describe Phineus' Harpies and puts these phrases in the mouth of (the prophetic) Phineus. He also utilizes Virgil (who was for his own part making variations on AR: see Nelis 32 ff.) to make variations on AR, while simultaneously making variations on Virgil himself.

**433 iam**: brings out this Phineus' superiority as a soothsayer (despite his blindness he knows that the Argonauts are approaching while they are still coming in to land (cf. 424 f.), whereas AR's seer only knows it is them when he hears the sound of their voices and feet on land at 2.194 f.).

**certamque**: the help is 'certain' (beyond doubt) because Phineus knows for a fact that the Argonauts are approaching (this looks like a jibe at AR's Phineus, who seems initially a little unsure whether or not his helpers have arrived, at 2.209 f.). The help is also 'certain' (of fulfilment) because VF's more willing Zetes and Calais will offer assistance without the hesitation and proviso of AR 2.244 ff. (again the sly dig) and will duly render it.

**434 sentit**: the use of this verb rather than *videt* is a sad little touch, as Jim McKeown points out to me.

**primas ... undas**: 'the water's edge'. When used of water the phrase is confined to epic and didactic: see 2.637, 6.641, Virg. *Aen.* 5.151, Ovid *Met.* 2.871, 11.375, Manil. 1.643, Lucan 5.513, Sil. It. 6.350 (otherwise, of the first issue of olive oil from a press, at Pliny *N.H.* 15.5 *prima unda preli lautissima*).

**defertur**: he 'travels' or 'goes down' to the sea (with touching eagerness). There may be sport with the 'sinks down' sense of the verb (*OLD* s.v. 3b), alluding to the way in which at this point AR's frail and weary old man sits down on the threshold of his courtyard at 2.202 f. (VF's more vigorous Phineus does not in fact sink down).

**435 oculos attollit inanes**: for the use of *inanis* of eyes see *TLL* VII,1.821. 25 ff. Possible meanings are 'devoid' (of sight), i.e. blind (cf. *OLD* s.v. 9 and Ovid *Met.* 14.200 *inanem luminis orbem*), and 'empty' (i.e. the eyeballs had been ripped out). The lifting of the eyes to seek out the ship is the futile reflex action of one who used to be able to see. This is taken from AR 2.254 f. (where Phineus responds to Zetes' demand for an oath that helping him would not lose Zetes and Calais the favour of the gods) κενεὰς ὁ γεραιὸς ἀνέσχεν/ γλήνας ἀμπετάσας. VF moves this detail forward in the episode to win sympathy for Phineus early on; and the pathos comes across here with full force, as he is desperately searching for helpers (rather than just replying to an interlocutor) and there is no distracting suggestion in the vicinity (as there is at AR 2.245 ff.) that he may be a great sinner who has angered the gods (and so deserved such punishment).

**436 f. tenuem spirans animam**: at AR 2.207 f. (μάλα μόλις ἐξ ὑπάτοιο/ στήθεος ἀμπνεύσας) Phineus pants from the exertion of moving, and similarly here he will be exhaling meagre breath (the assonance in this line and the fourfold repetition of -at- in 435 may be intended to convey the sound of panting). But VF's significantly different phraseology also allows for another interpretation which fits well with the considered speech at 436 ff.: *spiro* can be used of 'breathing forth' or 'expressing' a particular spirit (*OLD* s.v. 6); *anima* can denote the 'spirit' as the basis of character, disposition etc. (*OLD* s.v. 8); and *tenuis* can mean 'fine in matters of understanding, subtle' (*OLD* s.v. 11). There may well be play on the 'thin' sense of the adjective too (*OLD* s.v. 3), with allusion to the scarcity of food eaten by Phineus, and the emaciated figure of the prophet depicted at this point by AR (2.197 ff.).

**salve .../... votis**: Phineus begins with a warm welcome, the emotional *o* and an early bid for pity by bringing out his prolonged wait and yearning for the Argonauts (*longum* and *votis* are stressed by placement).

**nostrisque ... agnita votis**: the uniqueness of expression makes for emphasis and solemnity. *Nostris votis* = 'by me who prayed/wished [for you]' (cf. e.g. *lacrimis ... meis* = *mihi lacrimanti* at Prop. 1.19.18 *cara tamen lacrimis ossa futura meis*). *Agnosco* will have the sense 'recognize, identify' (as well as demonstrating the speaker's vatic prowess, this is aimed at AR's Phineus, who initially seems not absolutely sure that the Argonauts have arrived, at 2.209 ff.); the verb will quite possibly mean 'appreciate, approve of' as well (*OLD* s.v. 6a, *TLL* I.1359.63 ff.), to compliment the heroes. The rather difficult and ambiguous phrasing here (and below in Phineus' speech) seems apt for a seer.

**438–443** The soothsayer gives evidence of a flattering and touching interest in the Argonauts and their progress so far (making for intimacy), and he does this in a rolling sentence with cumulative impact that is full in its claims of (438–440) and impressive proof of (440–442) his knowledge. Here Phineus shows greater mantic skill than he does at this point in AR and is aware of much more than just the origin and purpose of their voyage (as at AR 2.111 f.). All this extra perception seems to be aimed at Phineus' claim there of being cognizant of everything (2.212).

**438 novimus**: emphatic by position, this represents a somewhat stronger claim of knowledge about the Argonauts' voyage at Pelias' bidding (= *iussos*: cf. *iubenti* at 1.58 and *iussos* at 1.66) than the words εἰ ἐτεὸν δὴ/ οἴδ᾽ ὑμεῖς etc. at AR 2.209 ff. For prophetic apprehension of the past and present as well as the future cf. e.g. Hom. *Il.* 1.70 and Virg. *G.* 4.392 f.

**divis geniti quibus**: sc. *sitis*. This detail offsets the command of Pelias and winningly builds up the Argonauts (so too there is epic, esp. Virgilian, resonance to *divis geniti*: see *TLL* VI.1977.66 ff.). For a list of the sons of gods among the crew see Dräger 315 and Vian 7.

**439 vestri rebar sic tempora cursus**: the manuscripts' *rebar sic* is a bit difficult (because of the ellipse), but does make sense and does not need to be emended. Essentially the idea is that Phineus thought that the Argonauts would arrive at that point. Hudson-Williams 1973 25 compares Virg. *Aen.* 6.690 (*sic equidem ducebam animo rebarque futurum*), supplies *futurum* here (citing *sic ratus* in line 291 above for the ellipse), takes *vestri ... tempora cursus* with *proxima quaeque legens* in 440 and explains the

meaning as: 'so I thought it would come to pass, as I reviewed the several stages of your journey in succession.' This does seem possible, but it is more obvious and easy to connect *vestri ... tempora cursus* with *rebar sic*. So Taylor-Briggs 122 f. understands *esse* and translates: 'I thought that such was the timing of your voyage', while Spaltenstein supplies *fore*, which gives the sense: 'I thought that the stages of your voyage would be like this.'

Hudson-Williams 1973 25 sees echoing by VF of Virg. *Aen*. 6.687 ff., where the aged Anchises greets Aeneas at the end of his long journey to him (*exspectata, sic*, *rebar* and *tempora* are common to both speeches). If there is intentional allusion here, the Virgilian associations would add to the sadness and solemnity.

**440 f. proxima quaeque legens**: if *proxima quaeque* does not go with *tempora* in 439, the words will = 'each successive incident'. *Lego* here seems to mean 'range over', i.e. review. This is a rare sense, found only in epic poetry (*TLL* VII,2.1128.19 ff. cites Virg. *Aen*. 6.754 f., of Anchises showing souls to Aeneas, *tumulum capit, unde omnis longo ordine posset/ adversos legere* and Sil. It. 12.569 *legeret visu cuncta*), and it occurs here only of ranging over something in thought rather than with the eyes. I suspect that VF selected this verb here (not the obvious choice) to facilitate an ingenious and quirky pun on its 'read about' meaning, because Phineus goes on to reproduce a phrase (*Vulcania Lemnos*) which comes from 2.78 f., at the start of the account of the Lemnian episode, just before VF dilates on Vulcan's connection with the island.

**quantum .../... traxerit**: the construction changes to (unparalleled) indirect questions after *legens* (unless *ac .../... legens* was an animated parenthesis and there are now more reported questions depending on *novimus* in 438). For the heroes' prolonged stay on Lemnos (which would bring back fond memories—hence the reference to it) see 2.72 ff. This, of course, meant that Phineus' torment was prolonged too, so there is a (deliberately) touching aspect to his words here. Both *quantum* and *traxerit* are stressed by placement, and the verb appears to be pathetically pregnant (Lemnos 'attracted' and 'fascinated' the Argonauts, and also 'delayed' them and 'kept [Phineus] waiting': see *OLD* s.v. *traho* 9, 10b, 18b).

**infelix ... arma**: as Spaltenstein points out, *arma ferre* here = 'engage in a fight' and *quae* ('what kind of') alludes to the tragically misguided and destructive nature of the fight between Cyzicus and the Argonauts, his own guests (for which see 3.15 ff.). There is a particular reason for the

inclusion of *infelix*: no doubt Phineus does pity the king, but as such a perceptive seer he will know how upset Jason and his men were at the death of Cyzicus (3.280 ff.) and that Jason himself addressed the dead king as *miserande* (3.290), so here Phineus is making a point of aligning himself with them and almost echoing Jason's remark, ingratiatingly enough.

**442 f.** Aware of the crew's still fresh relief and joy, Phineus is trying to make them well disposed by mentioning and associating himself (as a sort of spectator like them) with the supreme trial of the fight with Amycus which turned out to be a major victory. He stresses it by making it the third and longest member of the group of three episodes alluded to at 440 ff.

**supremam**: the *pugna* is 'last' as being the most recent event on their voyage so far and also (an endearingly celebratory touch) the final bout of all for Amycus.

**iam propior**: sc. *vobis* (he was nearer to them because at Bebrycia they were nearer to him than before). The viewpoint is unexpected and takes the attention. People in great need do focus on themselves like this, so this way of putting it is rather affecting (as is the excited iteration in the immediately following *iamque*).

**hoc animam solamine mulcens**: Phineus employs unique diction for elevation and to highlight the solace that he took from the crew's imminent arrival (as a way of moving them and of subtly appealing for the expected aid that consoled him). *Solamine mulcere* and *animam mulcere* appear nowhere else in Latin. The latter phrase has been suspected, needlessly. Heinsius emended to *animum*, and it is true that there are parallels for *animum* (and *mentem* and *pectus* and *corda*) as object of the verb, but not for *animam* (*TLL* VIII. 1562. 67 ff., 83 ff., 1563.9 f.). However, *anima* here gives acceptable sense (it means 'spirit' as the basis of character, disposition etc., and it is virtually equivalent to *animus*: see *OLD* s.v. 8, *TLL* II.73.83 ff.), and such rarity of expression has real point here.

Obviously Phineus is only presenting a selection of the Argonauts' adventures so far, but it is a considered selection. His reasons for including the three episodes mentioned at 440 ff. have already been discussed. So too he deliberately excludes the other major incidents—the storm at 1.608 ff. (not a particularly happy memory), the defeat of the sea-beast at Sigeum by Hercules (who is not there to receive praise, and whose absence is still upsetting for the heroes) and the (very depressing) loss of Hylas and Hercules in Mysia.

**444–446** While leading into the request in 446, the *praeteritio* gives the speaker imposing credentials (so that he appears as a significant personage who should not be ignored) and brings out the extent of his fall from eminence. There is no such rhetorical stratagem in AR, and VF has moved forward the revelation of Phineus' name and parentage at the end of his speech in AR (2.236 f.), so that his speaker can win his audience's attention and compassion early on, before he asks for their help.

**444 magno quod cretus Agenore**: sc. *sum*. *Quod* (see *OLD* s.v. 5) introduces indirect statement after *non ego nunc* .../... *memorem*. *Cretus* + ablative to express origin is high style (*TLL* IV.1184.27 ff.). Agenor was a son of Neptune, a king of Tyre, and the father of Europa and Cadmus as well as Phineus (see 631 f., AR 2.237, 240, Apollod. *Bibl.* 1.9.21, 3.1.1 and Serv. ad *Aen.* 1.338).

*Magno* (not in AR 2.237) underlines the status of Phineus' father. Elsewhere *magnus* is applied to Agenor only, in a very similar phrase, at Sen. *Oed.* 715 *magni natus Agenoris* (of Cadmus). There is apposite allusion by our poet here to another son of Agenor who because of Jupiter wandered far, and was guided by Apollo, and settled in a different land, where he had an encounter with a monster in which he eventually triumphed (as adumbrated at Sen. *Oed.* 715 ff.; see also Ovid *Met.* 3.3 ff.).

**445 f.** The reference to inspiration by Apollo himself here reinforces the earlier claims and demonstrations of prophetic skill. By means of all this Phineus deftly facilitates acceptance of the *praedicta deorum* given to him in 460, so that the Argonauts will help him in accordance with them.

**vates ... Apollo**: *vates* is applied to the god elsewhere at Virg. *Aen.* 6.12 *Delius* ... *vates*, Ovid *A.A.* 2.496, Lucan 5.85, Sil. It. 12.330 and Juv. 13.79, always in a solemn or mock-solemn context.

**insedit .../pectora**: again there is impressiveness. For such expression of inspiration cf. Virg. *Aen.* 6.78 f. *magnum si pectore possit/ excussisse deum*, Lucan 5.165 ff., Stat. *Ach.* 1.515, Sil. It. 3.697, 12.323. The use of *insid(e)o* of an occupying god is rare (see *TLL* VII,1.1884.77 ff.).

**praesentis potius miserescite fati**: this is a strong appeal, thanks to the sound (esp. the alliteration, picking up *pectora*), the urgent curtness, the bulky and grave *miserescite* (as a personal verb this was restricted to epic at this time: see *TLL* VIII.1121.34 ff.) and the (clear and direct) plainness of the other words.

On another level erudite readers can appreciate the poet's sport with

Virg. *Aen.* 10.676 *potius miserescite, venti* (words, in the same metrical *sedes*, spoken on the ship from which the phantom of Aeneas has just disappeared by Turnus, who in his shame asks the winds to shipwreck and kill him). For both Turnus and Phineus there are elusive opponents and a problem which is bad at present but is soon resolved; and both request escape from a situation which has been encompassed by Jupiter (cf. *Aen.* 10.622 ff.). But for Turnus that situation was a reprieve from impending fate (*Aen.* 10.624) rather than a fated punishment already upon him, and he asks for escape by means of death, and his request is not successful. There is also wit in addressing *potius miserescite* (originally made by a hero on board a ship to winds at sea praying for his craft to run aground) now to sailors who recently (422) enjoyed favourable winds and have just landed safely.

**447–450** There is considered gradation. Phineus progresses from his drop in standing at 444–446 to something worse here (a full three tribulations related with weary spondees), prior to moving on to the (even worse) Harpies in 450. VF adds to the complaint of blindness in AR 2.220 the tragic *dulcia* (448) and also *diversis erratum casibus orbem* and *amissas … domos*.

**447 diversis erratum casibus orbem**: *orbem* is object of *flere*, which depends on *tempus [est]* in 448. There is (vatic) ambiguity here which may be intended to suggest that things were worse for Phineus than they actually were, so as to heighten the appeal. *Erratum* could mean that Phineus wandered the whole world or just part of it (and though he should be referring to roaming after he left Thrace, he could also be including earlier journeying, e.g. from his father's home in Tyre). So too 'fortunes', 'misfortunes' and 'perils' (*OLD* s.v. 4, 5, 8) are possible senses for *casibus*.

These words are well aimed at the Argonauts, who have themselves travelled far with *diversi casus*. In particular they are very suspicious coming so soon after Orpheus' song of Io, who was also just such a wanderer (cf. *error* and *erro* at 376, 396 and 419), and to whom the heroes would be well disposed. It looks as if the cunning *vates* has overheard Orpheus and is carefully aligning himself with the heroine.

**448 f. amissas … domos**: *domos* may well include the household (as Spaltenstein opines) as well as the home. The Argonauts and Io suffered similar losses.

**dulcia tempus/ lumina**: supply *amissa*. *Tempus* + infinitive (*flere*) = the 'proper time' to do something (*OLD* s.v. 8c), as *serum est* in 449 makes clear (so Spaltenstein).

*Lumina* may just mean 'eyes', but probably (more movingly) it embraces 'light' and 'daylight' too. It is deliberately delayed and is doubly emphatic by position. Here Phineus achieves impact by moving on to an extra (and an awful) misfortune which is not shared by Io and the Argonauts, so that he seems really deserving of pity (and help).

**consumptis ... fatis**: the mss.' *consuetis* does not work with *fatis*. The *fata* include Phineus' wide wanderings and loss of home and eyesight (447–449), and perhaps his fall from prominence too (444–446). Those events could hardly be designated as 'customary' or 'usual' decrees of fate; and even if they were (i.e. Phineus just means that suffering is part of the human lot), how could he then logically go on to complain about the fated affliction of the Harpies? Those events might be described as decrees of fate to which Phineus has become accustomed; but with this interpretation, when he moves on to the Harpies in 450, he would be referring to a relatively new *fatum* to which he has not become accustomed, and this simply does not square with *oblitae* in 532 and *longae ... poenae* in 536, which mean that the monsters have attacked him for a long time (cf. also *semper* in 450 and *tandem* in 475 and 483, which may well mean that too). It would make sense if Phineus here said that it was too late to bewail decrees of fate whose infliction was over and done with, and in 450 moved on to a punishment (the Harpies) that was still in operation and could yet be stopped (cf. the progression at 444–446). So I accept Madvig's *consumptis* (= *finitis*, an unusual sense, for which see *TLL* IV.616.27 ff., which cites *inter alia* Sen. *Dial.* 6.23.5 *appetit finis, ubi incrementa consumpta sunt* and Stat. *Silv.* 1.2.29 *consumpta est fabula vulgi*). This emendation is palaeographically plausible (the abbreviation *consutis* was corrected or corrupted to *consuetis*: cf. Liberman p. 274 n. 81), more so than Haupt's *completis* and Baehrens' *confectis*. There is a touch of black humour in putting *consumo* (which often means 'eat' and 'wear down') in the mouth of Phineus.

**ex ordine**: the phrase may mean 'one after another' or 'in the proper order' (*OLD* s.v. 8, 12a). It is best taken with *ingemere* in 450 (although in the former sense it could go with *consumptis*). It implies many troubles and makes the resignation here all the more admirable and affective.

**450–459** Phineus introduces his worst tribulation with dramatic abruptness within a line, putting the dread name *Harpyiae* first, and goes on

to present a lengthy, detailed and powerful description of them, clearly intended to horrify his listeners. VF here combines two passages on the creatures in AR (2.187 ff., 223 ff.), getting impact by means of the concentration, and topping his model especially via the additions of the highly suggestive cloud image in 452, the telling detail of Phineus' ability to recognize Celaeno in 453 and the *miserrima pugna* in 455. Phineus here gives a clearer picture of what the Harpies are like (even naming one of them) and makes them more dark and aggressive than he does in AR, which increases the likelihood of the heroes wanting to drive off such awful persecutors.

**450 mea pabula servant**: *pabulum* is most often applied to the food of animals and, although it is occasionally extended to that of humans and human-like creatures, by VF's time in that case it denoted the crude food of primitive man, savages, Cyclopes and similar figures (see Langen and *TLL* X,1.8.28 ff.). The implication would seem to be that what Phineus gets to eat is scarcely fit for human consumption (cf. 454 ff.).

*Servo* is not the obvious verb to employ here. It will mean 'keep under observation', but the poet will be playing ironically on the 'guard' and 'preserve' senses and will be amusing himself by making Phineus use this word (which also = 'save') in an address to his saviours (cf. *servate* in 460): see *OLD* s.v. 1, 2, 7, 9).

**451 fallere**: coming right after *servant*, this will certainly mean 'escape the notice of, be unperceived by' (in the mouth of a blind man!); it could also have the sense 'escape the clutches of' (*OLD* s.v. 6, 7).

**ilicet**: the speed and suddenness of the Harpies' appearance whenever Phineus tries to eat (e.g. at 490 ff. and AR 2.187) mean that the primary sense will be 'immediately' (esp. common in epic), but, reinforcing *misero* for extra pathos, the *actum est* meaning (as an exclamation of dismay) may well be felt also (*TLL* VII,1.329.16 ff., 30 ff.).

**omnes**: at Hesiod *Theog.* 265 ff. there are two Harpies, but from 499 f. it is clear that VF envisages at least three. There are three of them according to Hygin. *fab.* 14, Serv. ad *Aen.* 3.209 and schol. on AR 2.222–224b, but AR 2.187 ff. and Virg. *Aen.* 3.210 ff. give no indication of their number and may have in mind more than three (note esp. *turba* at *Aen.* 3.233).

**452 deveniunt**: 'turn up', quite possibly with an idea of downward motion (as felt, for instance, at Mela 1.51, of the Nile, *in immanem lacum devenit*).

**niger intorto ceu turbine nimbus**: the general picture is clear, but the precise meaning is problematical. *Turbo* could mean 'cone' (*OLD* s.v. 5) and *intorqueo* could = 'spin around' (*OLD* s.v. 2), so there would be a cloud with a spinning conical shape. Or *turbo* may have the sense 'tornado' and *intorqueo* mean 'spin around' or (*OLD* s.v. 3) 'entwine, wind around' (Langen compares Lucr. 6.124 f. *procella/ nubibus intorsit sese*). Then again Spaltenstein thinks that *intorto* is transferred from *nimbus* (so the cloud would be spun around by the tornado). *Ceu* was a largely poetic archaism, common in the higher genres (cf. Harrison on Virg. *Aen.* 10.97). *Niger* has apt (and disquieting) connotations of filth, the Underworld (cf. 493, 495), ill omen and evil (*OLD* s.v. 5, 7, 8, 9).

The imagery is forcefully pregnant (it implies that the Harpies are loud, dangerous, destructive, terrifying and irresistible, and snatch up and whirl around, while the detail of the rain cloud conjures up the emission of their foul droppings). It is also likely to hit home with sailors.

There is a blend of sources. VF has taken AR's wind simile of the Harpies at 2.267 (likening them to ἄελλαι, with play on them as personified storm winds in Homer *Od.* 1.241, 14.371, 20.77: see Cuypers ad loc.) and (perhaps with an eye to them swooping through the clouds at AR 2.187) combined it with another common epic image—the cloud simile (cf. e.g. Hom. *Il.* 5.522 ff., 16.297 ff., 364 f., 23.366, AR 2.566, 4.125 f., Catull. 64.239 f., Virg. *Aen.* 8.622 f., 12.451 f., VF 3.465 ff.). The actual wording may look to Lucr. 6.256 *praeterea persaepe niger quoque per mare nimbus* and/or Virg. *Aen.* 4.120 *nigrantem commixta grandine nimbum*.

Piquantly there is real control in the arrangement of words describing this uncontrollable phenomenon (cf. the ordering of verbs and nouns in connection with the wild attack at 454 f. *diripiunt . . . / pocula*).

**453 alis . . . et sonitu**: the nouns might denote separate things (like rapid movement or whirring of the wings, and screeching or speech by Celaeno), but most critics take this to be a hendiadys, standing for *alarum sonitu*, and this does appear to be the primary sense (but beneath the surface *sonitu* could also hint at the vocal Celaeno of *Aen.* 3.245 ff.). This squares with *stridunt alae* in 498, and in particular it picks up the Harpies at *Aen.* 3.226 (in a line immediately before *diripiuntque dapes*, which VF echoes in his next verse) *magnis quatiunt clangoribus alas*. Valerius effectively narrows the focus to Celaeno, turning this detail into a way of tugging at the heart-strings (as well as adding realism in the heightened sense of hearing of the blind): poor old Phineus is so familiar with the

Harpies and so attuned to them that he can distinguish between them, and pick out Celaeno from a distance (*procul*), probably because she is more vigorous and violent (cf. 499 f.) and perhaps because she is larger too (VF may have taken her *Furiarum ego maxima* at *Aen.* 3.252 to mean this). The recognition of the sound of the wings may come from Virg. *Aen.* 12.869 and 876 f.

**Celaeno**: this singling out of her (a concrete detail not found in AR) reflects her leading role at Virg. *Aen.* 3.211 and 245 ff., and her deliberately delayed name (= 'Dark'; cf. *niger* in 452 and *atris* in 457) injects a disturbingly ominous touch.

**454** This is a forceful line: four out of five words in it are (violent) verbs, dynamically juxtaposed, engulfing *dapes* and conveying a real flurry of activity. The marked repetition of sound in this verse and the next fits with repeated attacks.

VF bases himself on Virg. *Aen.* 3.227 f. *diripiuntque dapes contactuque omnia foedant/ immundo*, but makes his monsters act more vigorously (twice the number of verbs) and cause more havoc. One feels more sorry for the lone blind man in contrast to the group of Trojan heroes in Virgil.

**diripiunt verruntque dapes**: possible senses for *diripio* here include 'pull to pieces', 'scramble for' and 'seize as plunder' (*OLD* s.v. 1, 2, 3). The *rapio* part of the verb may look to the connection between Harpies and ἁρπάζω (for which see Cuypers on AR 2.187–189). As Nordera 24 f. points out, *verro* ('carry off with irresistible force': *OLD* s.v. 4) was often applied to gales (as was *turbo*, which recalls *turbine* in 452: see *OLD* s.v. 2), so there is probably allusion again to the Harpies as personified storm winds (452n.).

**455 saevit odor**: clearly VF has an eye to Virg. *Aen.* 3.228 *tum vox taetrum dira inter odorem*. By way of improvement he produces a suitably striking and singular phrase without exact parallel (*OLD* s.v. *saevio* 3b 'have a violent effect' cites Hor. *Epod.* 3.5 *quid hoc veneni saevit in praecordiis?* and Tac. *Ann.* 13.15, of poison, *ne statim saeviret*), which personifies the *odor*, giving it an existence of its own, as a savage and raging force. The impact is heightened aurally by the immediately succeeding *surgitque*.

**surgitque miserrima pugna**: the distressing fight that develops is between the Harpies and Phineus, and also (cf. 499 f.) between the monsters themselves (adding to the chaos and terror for the blind old man). The detail of the *pugna* would get to men who have themselves been through

fights. It probably comes from Virg. *Aen.* 3.235 ff. (where the Trojans battle the creatures), but VF's actual wording incorporates a phrase from elsewhere in Virgil (the only other instances of *pugna surgit* occur at *Aen.* 9.667 and 11.635), intimating an epic struggle. Stroh 60 and other scholars also compare *Aen.* 2.411 *oriturque miserrima caedes*, which may have been in our poet's mind; but closer is his own *miserasque ... pugnas* at 3.250 (the sole parallel for this expression), and such an echo conjures up all the blind confusion, violence, tragedy and horror of the battle with Cyzicus and his men.

The dactyls in this line (cf. also 457) convey speed and animation.

**456 parque mihi monstrisque fames**: as Spaltenstein points out, this detail comes from the Harpies' perpetual hunger at Virg. *Aen.* 3.217 f. *pallida semper/ ora fame.* Again VF modifies his source effectively and turns it into a bid for sympathy. If the creatures are as famished as Phineus (cf. 456–459), they must be ravenous. Obviously this would make them seize the food in a particularly aggressive manner, and in view of their physical advantages the blind man would stand little chance in the struggle for sustenance. Note also the emotive *monstris* and horrifying conjunction of Harpies and victim, linked via juxtaposition and alliteration, and enveloped by shared (and maddening) hunger (*parque ... fames*).

**sprevere quod omnes**: what even starving monsters all spurn must be really contemptible (scraps, crumbs, peel, pips, husks, fat, gristle etc.). At 2.191–193 AR depicted Phineus as reduced to eating repugnant food (polluted by a stench). At 456–457 VF moves this detail into the prophet's speech as part of his entreaty, lists different and more ways in which the food is disgusting, and arranges them in a tricolon crescendo of repulsiveness.

**457 pollueruntque manu**: the Harpies spoil food by touching it at Virg. *Aen.* 3.227 f. *contactuque omnia foedant/ immundo* and 234 *polluit ore dapes*. Unlike the Trojans, Phineus has to actually eat this. *Polluerunt* with short -e occurs here only, but for the prosody in general see McKeown on Ovid *Am.* 1.14.25.

**quodque unguibus excidit atris**: as well as having been in contact with those hideous talons, the food has fallen on to the polluted mess and the ground (presumably dropped by the creatures in their feeding frenzy and while fighting). The reference may be to claws on the hands and/or feet (cf. Virg. *Aen.* 3.217 *uncaeque manus* and 233 *praedam pedibus circumvolat uncis*). *Ater* is well chosen by the speaker: as well as denoting a black

colour, it has associations of squalor, ill omen, terror, the Underworld and malevolence (*OLD* s.v. 4, 6, 8, 11).

**458 has … in luce moras**: this lingering on in the light of the sun (= continuation in life) that you see. There is poignancy in the use of *mora* here (instead of any mention of enjoyment of life) together with a reference to his present plight (so that one can sense that going on has been painful: cf. 6.733 *saeva quidem lucis miseris mora*) and in the allusion to sunlight by one who cannot see it.

**rumpere fata**: this is a weighty phrase, found elsewhere at Virg. *Aen.* 6.882 *heu, miserande puer, si qua fata aspera rumpas* and Sen. *H.F.* 566 *fatum rumpe manu* (where it means 'break through the bonds of fate'), and at Lucan 2.107 *infantis miseri nascentia rumpere fata* (where it means 'cut short the allotted span of life'). Either sense is possible here.

**459 trahitur victu crudelis egestas**: '[my] cruel shortage [of food] is prolonged by food', i.e. he gets just enough food to keep him alive and still suffering from lack of food. This refinement in cruelty occurs also at AR 2.190, where we are told by the poet that sometimes the Harpies leave Phineus just a little food ἵνα ζώων ἀκάχοιτο. VF moves it into Phineus' speech, gives it a supplicatory function and highlights it by means of pathetic paradox.

**460–464** Now at last, after all his careful preparations for it (esp. the immediately preceding description of the Harpies), the *vates* comes out with his request for help. There is a combination of gravity (the slow monosyllables at the start of 460, and all the spondees at 460–462) and animation (the alliteration, emotional *o*, suppliant *precor* and urgent repeated injunctions with asyndeton at 460 f.; the dactyls and frequency of q and c in 464), as Phineus intimates that his salvation is in accordance with the will of the gods in 460 f., shows his familiarity with the chosen instruments of heaven (the Boreads) in 462, to impress and reassure, and as a clincher highlights his connections with those sons of Boreas at 463 f. (underscored by the juxtaposition *vestra meo* in 464).

**460 f.** It is a subtly amusing touch by the poet to make Phineus come out with the twofold *vos* and the twofold imperatives, as those who will save him and end his punishment are the two sons of Boreas (mentioned in the very next lines). He also has the old man ask to be saved (*servate*) from those who *pabula servant* (450).

**praedicta deorum**: for prediction of rescue by Zetes and Calais cf. 431 f., 580 ff., AR 2.195 f., 234 f. Both *praedicta* and *deorum* will be genuine plurals, amounting to a stronger claim of divine support for the rescue than the vague θέσφατόν ἐστιν that AR's seer comes out with at this stage in his speech (2.234).

**si non falsa mihi**: with such a certain and knowledgeable prophet *si* here will mean 'since' and express confidence rather than doubt, as it often does in prayers (see Murgatroyd on Tib. 2.4.15–16).

**poenis**: Phineus minimizes the fact that his fate is a punishment, using just this one word to acknowledge that, holding it back until late in his speech (after he has won the heroes' sympathy) and in the same breath revealing that the gods support his release from such retribution.

**462 adsunt**: 'are present' is the main sense, but the nuances 'be present with assistance' and 'look favourably' (on a prayer) will also be intended (*OLD* s.v. 11a, 13a, c).

**qui monstra fugent**: the subjunctive expresses purpose (Phineus knows who the gods want to be used against the monsters and helpfully passes this information on to the heroes).

**Aquilonia proles**: *proles* is (gravely and flatteringly) lofty (see Murgatroyd on Tib. 1.4.7–8). This phrase is found apart from here only in 501 and Prop. 1.20.25 (of the Boreads' erotic assault on Hylas) *hunc duo sectati fratres, Aquilonia proles*. The amatory tinge leads in to the reference to Cleopatra in 464, and VF here works in allusion to another version of the Argo's voyage and (picking up *monstra fugent*) to Zetes and Calais in a close pursuit, which they later abandon (cf. 527 f.).

**463 non externa mihi**: as the following words make clear, *externa* means both 'foreign', because the sons of Boreas were born in Thrace (cf. e.g. Serv. ad *G.* 4.462), where Phineus was a king, and 'unrelated' (*TLL* V,2.2023.25 ff.), because the seer was married to their sister Cleopatra.

**rex ego divitis Hebri**: at AR 2.238 Phineus mentioned in passing that he had been a king in Thrace. Here VF makes that mention into a specific link with the Boreads, reinforcing the connection by marriage, to draw them closer to him. Boreas had his home in Thrace (Nisbet and Hubbard on Hor. *C.* 1.25.11), and is connected with the Thracian Hebrus in particular at 2.515 f. (*qualis ubi a gelidi Boreas convallibus Hebri/ tollitur*), and there was a tradition that the river was named after a brother of his (Serv. ad *G.* 4.522 *dictus ab Hebro, Boreae fratre*).

*Divitis* may refer to the wealth and/or fertility of the area around the

Hebrus (cf. Spaltenstein); and it could also mean 'fertilizing', 'copious' and 'rich', referring to the gold and silver that it was said (at Eur. *Heracles* 386 f. and Pliny *N.H.* 33.66) to bear (see *TLL* V,1. 1591. 1 ff., 6 ff., 9 ff.). Probably several or all of these ideas are present at once, as the adjective has real point (it is touchingly affectionate; it is laudatory in connection with the homeland of Zetes and Calais; and it shows that Phineus is not a negligible person, but has sadly come down in the world). In AR (2.237) the prophet speaks only of his personal wealth.

Beneath the surface I detect a grisly joke. VF makes Phineus talk fondly before Orpheus (whose presence we are aware of after his recent song) of the very river that will later bear his severed head and lyre (cf. Virg. *G.* 4.523 ff., Ovid *Met.* 11.50 f.) and so be 'enriched' by them (cf. 5.122 *spoliis ditissimus amnis*).

**464** For the marriage of Phineus to Cleopatra cf. AR 2.238 f. The speaker here leaves his audience to infer from 448 that they were separated by exile and that he is greatly pained by this (no such inference is encouraged by AR).

**iunctaque … cubili**: this unusual expression (the sole analogy cited by *TLL* VII,2.657.31 f. is *iungere toris* at [Sen.] *Oct.* 571 and Lucan 2.329) features elsewhere only at Prop. 4.11.35 *iungor, Paulle, tuo sic discessura cubili*. Valerius subtly adds to the pathos by this echo from a sombre poem that refers to permanent separation (by death) of two loving and sorrowing spouses, implying that things are much the same for Phineus and Cleopatra too.

**465–486** Here Phineus actually secures aid against the Harpies, as the next step in the plot, and the emotional appeal of this episode is developed, to engage readers further. Having seen the victim and his persecutors, we are now given a clearer picture of another major player (a representative Helper), and Zetes' warm and concerned speech at 466 ff. makes us keen to see such a kind and ingenuous character succeed against his opponents and inclines us to feel for the prophet even more (by dwelling on his fall). Again Phineus' words at 474 ff., while aimed at the Boreads (and no doubt the rest of the crew as well: cf. 485 f.), will move readers too, and this considered response to Zetes is certainly poignant (because it shows how great the seer's need for help is) but also has its diverting aspects (because it is so artful).

This is all more affecting than the rather dry and formal exchange between Zetes and Phineus at AR 2.240 ff. (cf. Adamietz 59). In the Greek

epic the son of Boreas begins by evincing sorrow but keeps it under control and is circumspect, spending more time questioning the old man over why he has such troubles, voicing his worry that he is being punished by the gods, and refusing to assist him unless he swears an oath that this would not lose the Boreads the favour of heaven. VF's less guarded and punctilious Zetes lets his sympathy (for his own wretched brother-in-law) dominate, comes out with a series of sad and incredulous (rather than suspicious and probing) questions and actually makes an offer to help, leaving his concern that Phineus is being punished by angry deities until the end (472), minimizing it and working in an escape clause (*vel si placabilis*) in the same breath (cf. Liberman p. 274 n. 85). At AR 2.254 ff. the soothsayer of necessity quickly swears the oath required by Zetes. At 473 ff. our poet's Phineus cuts a more pathetic figure. He shows greater urgency, brings out his suffering more and appeals at greater length to the sons of Boreas in a variety of ways (even though Zetes has demonstrated his willingness to render assistance, Phineus wants to make absoloutely sure; he is also thus seen again to be a craftier speaker than the Greek epic's seer).

**465** In this gently musical line the closeness of the siblings (which Phineus would have known of and been playing on) is brought out by the enfolding of the juxtaposed *Calais Zetesque* by *Actaeae … sororis*.

**Actaeae**: Cleopatra's mother was the Athenian Orithyia (daughter of Erechtheus), referred to at Ovid *Met.* 6.711 as *gelidi coniunx Actaea tyranni* (cf. Apollod. *Bibl.* 3.15.2).

**466 prosiliunt**: Zetes and Calais here react sooner and more vigorously than they did at AR 2.242 (σχεδὸν ἤλυθον in the third line after Phineus' speech). So, with pawky touch, VF has faster Boreads. The eager springing forward also shows their greater keenness to help here (reinforced by Zetes' speech) and foreshadows the darting forth at the Harpies in 501 f.

**prior**: 'earlier' than Calais, and than AR's Zetes too.

**466 ff.** The compassionate and agitated nature of Zetes' address (with its animated questions, exclamations and repetitions, the emphatic placement of significant words, the sad and solemn spondees in 467 f. and 472, the alliteration in 466 and 469, and assonance in 469 f.) shows that Phineus' speech in general had the desired impact. Various specific points made by him also hit home, as we can see in lines 467 (cf. 463), 468 (cf. 445 f.), 469 (cf. 463 and 444) and 470 (cf. the seer's hardships at 447 ff.

and *misero* in 451). None of this is found in AR; and the response to Cleopatra's name at 465 f. (not in AR either) also underlines the greater effectiveness as a speaker of our poet's Phineus.

**467** Several scholars have noticed the similarities to Virg. *Aen.* 1.617 f., where Dido says to Aeneas *tune ille Aeneas quem Dardanio Anchisae/ alma Venus Phrygii genuit Simoentis ad undam?* (note in common *tune ille* at the start of the line, followed by the addressee's name and illustriousness, a geographical allusion and reference to his divine connections (in VF's 468) in an interchange between a local royal and a voyager). There is an implication that Zetes, like Dido, is filled with wonder and sympathy and will be of great help, but above all the echo reinforces the pathos. Here the speaker is not talking enthusiastically about a great hero finally encountered but is referring sadly to one who was great but is now diminished, and in fact contrasts markedly with Aeneas at *Aen.* 1.617 f., who had been invested with godlike handsomeness and youth and had radiant eyes (1.588 ff.), who had withstood his *labores* well and was still a famous leader, and who continued to enjoy his glorious ancestry and would soon have a glorious kingdom of his own. By way of a twist, in VF the words are spoken by the recently arrived stranger to resident royalty (vice versa in Virgil), and in 468 there is further interrogation prefaced by *tu*, making Zetes even more incredulous than Dido (because of the extent of Phineus' decline, despite his links with divinities).

**468 Phoebi comes**: i.e. a prophet. Langen explains *comes* as *famulus, minister* (citing examples of the word so used). Also possible, and closely related, is 'devotee', with a seer being described as a devotee of Phoebus just as a poet was described as a devotee of the Muses (see *OLD* s.v. *comes* 3b). Like *dilecte* later in the line, *comes* is a vocative. For the (metrically convenient) attraction of the nominative to the (implied or expressed) vocative see Spaltenstein on 2.486, Fordyce on Virg. *Aen.* 7.425.

**nostro dilecte parenti**: in the midst of a series of reactions that show how well aimed Phineus' speech was, here we suddenly become aware of another stratagem of his. A major reason for Boreas loving Phineus would be the fact that the prophet was a good husband for his daughter. Phineus slickly exploited this by mentioning in a climactic position (shortly after allusion to Boreas in 462) the marriage which would easily conjure up the god's affection for him based on it. These words make it clear that the ploy worked and Zetes is swayed by his father's warm feelings for his son-in-law.

**469 regni ... gloria**: this phrase is found apart from here only at *Ilias* 1022 (*magni gloria regni*, where *regni* = 'kingdom') and Lucr. 2.38, where *regni* means 'kingship, royal status', as here (at 2.37 ff. the poet argues *quapropter quoniam nil nostro in corpore gazae/ proficiunt neque nobilitas nec gloria regni,/ quod superest, animo quoque nil prodesse putandum*). Especially because VF also couples noble birth with *gloria regni*, a Lucretian echo seems very probable here, bringing with it an apt air of comfortless futility.

**quam te**: particularly after the three preceding dactyls in this verse, there is a heaviness in the pause at the end of the fifth foot and in the two monosyllables in the sixth foot (cf. Williams on Virg. *Aen.* 5.372 and 624, Bömer on Ovid *Met.* 1.452).

**470 exedit**: the verb conjures up painful, voracious and horrifying diminution. It will mean literally 'emaciate' and figuratively 'sap the strength of' (*OLD* s.v. 2b, 2c), and may well allude to the eating away of status, prosperity and happiness as well. There is a dark wit on the poet's part in applying this term to Phineus (one who hardly gets to eat anything has been eaten up himself by *labor* and *senectus*).

**miseris festina senectus**: all three meanings of *festinus* identified by *OLD* are feasible here ('fast-moving', 'in a hurry' and 'early, premature'), and a combination of senses would heighten the gloomy impact. *Miseris* looks to *misero* in 451 and shows that Zetes is talking about old age vis-à-vis those who are wretched (rather than humanity in general). This is a memorable little phrase that contains truth (suffering does age people prematurely) as well as compassion. The contrast with the blind man's own slow progress adds subtly to the poignancy. There is also a further level of pathos: the speaker himself will not reach old age (and his own fame, high birth and divine connections will come to nought), as he and his brother will soon be killed by Hercules (see 524 f., AR 1.1302 ff.).

**471 f. mitte preces**: there seems to be verbal play by VF here. Zetes is responding to *precor* in 460 and telling Phineus to cease his entreaties; but *mittere preces* elsewhere (e.g. at Livy 2.49.8 and Ovid *Tr.* 1.2.15 f.) means 'utter prayers', and Phineus goes on to do just that (with *precor*) at 474 ff.

**est tibi .../... urget**: i.e. our willingness/goodwill is available for you (see *OLD* s.v. *sum* 3c, and cf. *tua si mihi certa voluntas* at Virg. *Aen.* 4.125 and 7.548), if it is not the anger of the gods that is oppressing you, or if

anger of theirs that can be placated is oppressing you. Note the friendly juxtaposition (*tibi nostra*).

In an elaborate intertextual nexus we are slyly reminded that the gods are in fact behind Phineus' troubles by *ira deum* (which was used at Virg. *Aen.* 3.215 of the Harpies as instruments of divine wrath) and by *urget* (which recalls 426, which opens with *dira deum*), but it is also intimated that there will be aid for the prophet, via allusion to Ovid *Met.* 10.399 (said to Myrrha by her nurse) *ira deum sive est, sacris placabilis ira* and *Ex P.* 1.9.23 (spoken to Ovid by his friend Celsus) *placabilis ira deorum est*, where there are words of comfort from someone very sympathetic, who does go on to help the sufferer.

473 At AR 2.254 ff. after Zetes' address Phineus raises his eyes to him and swears by the gods the oath required by him (that he and Calais will not lose divine favour for giving assistance). Here the seer raises his palms to heaven and prays to a god, without needing to give any oath, but still using the deity as a (more subtle) way of reassuring the Boread.

In epic poetry people often raise/stretch out upturned palms (in prayer) to the stars (e.g. at Virg. *Aen.* 2.153, Ovid *Met.* 6.368, 9.175, Stat. *Theb.* 1.497), and they stretch out *two* palms to the stars at Virg. *Aen.* 1.93 and Sil. It. 15.561 (so that there is great gravity here); but elsewhere in Latin someone *raises* two palms to the stars only at Virg. *Aen.* 9.16 f. (Turnus, after Iris has told him that Aeneas is away, so he should attack the Trojan camp) *agnovit iuvenis duplicisque ad sidera palmas/ sustulit*. There is a moving contrast between the young, vigorous and sighted (cf. 9.19 ff.) Turnus accepting aid offered by a friendly deity (prior to engaging in combat actively and boldly) and the old, feeble and blind Phineus asking a hostile divinity to spare him (before others engage in combat, while he reclines, passive and fearful).

474 Phineus responds swiftly to Zetes' concern in 472. He admits that he is dogged by divine *ira* and shows himself dealing with it at once with a prayer directed at Jupiter which is also for the benefit of the Boreads (so he soon addresses them directly, at 476).

**infesti**: this conjecture by Schrader is the simplest and most convincing correction of the mss.' *iniusti*, which cannot be right (Jupiter's punishment may be hard but it is not undeserved, as Phineus himself admits at 479 ff., and he would hardly risk offending the god with such a term in the very prayer in which he asks for release from punishment for offending him; so too he is careful not to upset Jupiter again at 623 f.). For *infestus*

applied elsewhere to Jupiter see Liberman p. 275 n. 87 and cf. also Ovid *Tr.* 1.4.26. Here, for effect on the Boreads, the adjective (stressed by its position) will embrace 'hostile', 'violent, furious' and *imminens, fere i.q. noxius, periculosus, perniciosus* (*OLD* s.v. 1, 2, *TLL* VII,1.1406.57 ff.).

**quae nunc premis, ira Tonantis**: again, to win pity from Zetes and Calais, Phineus uses a word (*premo*) which combines several senses—'attack', 'afflict' and 'overwhelm' (*OLD* s.v. 7, 8, 16).

The only parallel for the expression here is Ovid *Tr.* 1.5.78 (with reference to Augustus' anger) *me Iovis ira premit*. This is an apt allusion, calling to mind another unhappy devotee of Apollo who for angering a superior power was condemned to harsh punishment (permanent exile in this general area).

*Ira Tonanatis* underlines the prophet's perspicacity by echoing 428, and is also part of an entertaining series of twists by our poet. *Ira Tonantis* ('instruments of the Thunderer's anger') in 428 represented a spin to *ira deum* ('instruments of the gods' anger') at Virg. *Aen.* 3.215 (see 428n.). Then, after we thought we had seen Valerius' variation on that Virgilian phrase, in 472 he reproduced *ira deum*, but with a different meaning ('anger of the gods'). Here he reverts to his own *ira Tonantis*, but gives it too a new sense ('anger of the Thunderer', which stands for 'angry Thunderer'). Much later, at 580, he unexpectedly rings a further change with *ira Iovis*, which also recalls *Aen.* 3.215 via allusion to the Harpies as savage creatures from hell (in 579).

**475** The weary spondees, *tandem* and *senectae* (picking up *senectus* in 470 and playing on the sympathy evinced there) would tug at the heart-strings of Boreas' sons as well as possibly moving Jupiter.

There is an obvious echo of Sen. *H.F.* 1249 (Amphitryon to Hercules, who has just announced that he will kill himself) *senectae parce desertae, precor*. Likening Phineus to another king who suffered much in old age (*H.F.* 1026 ff.), VF thus brings out the similar intensity of the soothsayer's request here (cf. Amphitryon's very emotional speech at *H.F.* 1246 ff.), but *tandem iam* underscores how much longer Phineus' agony has gone on, so that he will actually be even more desperate.

**ante**: this word has been suspected but does make sense. Such an elliptical use of the adverb is common in poetry (*TLL* II.130.1 ff.), and here the idea could be 'before other gods' or 'before I say anything else' or 'before the combat with the Harpies' (cf. Spaltenstein).

**476 sit modus**: the primary sense of *modus* here is 'end'; but the word can also mean 'proper measure' and 'moderation' (*OLD* s.v. 4, 6), so (for the ears of Zetes and Calais) there is a hint (reinforcing *tandem iam* in 475) that the punishment has gone on too long. The iteration of the prayer for respite has an affecting urgency.

**et fore credo equidem**: sc. *modum*. *Equidem* emphasizes the seer's conviction (*TLL* V,2.720.67 ff.), and there is an assertive briskness in the brevity.

**nam vestra voluntas**: with this the speaker picks up *namque … nostra voluntas* in 471 and really makes something of it, as at 476 f. in answer to Zetes' concern in 472 about *ira deum* he turns the Boreads' *voluntas* in itself into evidence of *pax deum* (showing that the divine anger was in fact *placabilis*, as was suggested in 472).

**477 f. quid**: with this easy remedy (by Balbus) for the mss.' *quod* (not as violent as Baehrens' *non* or Pius' *haud*) Spaltenstein would supply *possit*, but I would rather understand *est* or *sit* = 'what does/would your willingness/goodwill amount to without the blessing of the gods?' (i.e. it is/would be negligible and pointless). For this use of *quid* cf. Cic. *Tusc.* 5.5 *quid … vita hominum sine te esse potuisset?* and Juv. 7.81 (and Courtney ad loc.) *gloria quantalibet quid erit, si gloria tantum est?* and see *OLD* s.v. *quis* 3c.

**nec credite culpam/… pendi**: *pendo* here = 'pay the penalty for, expiate' (see *OLD* s.v. 5 and cf. also 1.445). *Culpa saevitiae* means 'a sin/guiltiness of cruelty'. In *scelerum crimina* (unless 'charges of crimes' could stand for 'crimes with which I have been charged') *crimina* will have the sense 'crimes' and the whole phrase will amount to 'evil crimes'. For the redundancy Langen compares Lucan 7. 517 f. *sceleris sed crimine nullo/ externum maculat chalybem*, Stat. *Theb.* 10.587 *et periura luam regalis crimina noxae* and Claudian *De Bello Gothico* 503 f. *pastorique lupus scelerum delicta priorum/ intra saepta luas.*

With the fulness here the speaker is stressing that he is not guilty of any criminal conduct in a vigorous denial with forceful alliteration to reassure his audience. But at another level with all this highlighting of sin and savagery our *doctus poeta* is making play with a different version of Phineus' story, in which he did commit a cruel offence (blinding his own sons by Cleopatra) and was punished for that by being blinded in his turn by Calais and Zetes (cf. Apollod. *Bibl.* 1.9.21, 3.15.3 and Frazer ad loc.). Here, as it were, Phineus himself refutes that version and (already blind) addresses that denial to the Boreads!

**479–481** The soothsayer makes a disarmingly candid confession, dwelling on his misdeed to show that it (rather than some truly evil act on his part) was serious enough to anger Jupiter and be punished so severely, and tacking on at the end his philanthropic motivation (not in AR), which would get the crew (and us human readers) more on his side. It seems a good idea for him to own up at this point, and this makes him more open than Apollonius' seer, who did not confess until 2.313 f. (but strangely the Argonauts helped him without finding out the nature of his transgression: cf. Lesueur 45). Amusingly our poet makes his Phineus answer the questions by Zetes at AR 2.246 f. (whether he offended heaven by misuse of prophecy) which AR's Phineus simply ignores at this stage. So too as part of being a better prophet this Phineus reveals more than just the will of Zeus (which was all that he divulged at AR 2.313 f.); and he says that he was *loquax* while actually being loquacious (full) about all that he disclosed.

**fata loquax**: the juxtaposition suggests play by Valerius on the derivation of *fatum* from *for* (cf. Isid. *Orig.* 8.11.90 *a fando igitur fatum dicunt, id est a loquendo*, *TLL* VI,1.355.12 ff.) and may come from Lucan 6.774 *da vocem qua mecum fata loquantur*.

**abdita . . . /consilia**: we are not told what these *consilia* were (although the rest of the sentence clearly implies that they were going to be an unpleasant shock for humans). The poor old man does not dare to risk being explicit all over again, and his vagueness here lends the *consilia* a fitting and unsettling air of mystery. Representing himself as a kind helper to mortals like this would make it hard for the heroes to refuse to aid him in turn; and underlining his great prophetic abilities here (he could even fathom Jupiter's secret plans) leads into his claim in 483 that the divine anger is over and lends it credibility.

**miserans hominum genus**: to strengthen the appeal, the verb looks to *miserescite* in 446, making the point that Phineus needs pity because he showed pity himself (so Shelton 224 f.); and in view of the obvious etymological connection between *miseror* and *miser* the prophet is probably taking up Zetes' *miseris* in 470 as well, intimating that it was for being a benefactor *miserans hominum genus* that he became one of the *miseri*.

There is agitation in the dactyls in 481.

**482 pestis**: again there is a double take, as this recalls Virg. *Aen.* 3.214 f. (of the Harpies) *nec saevior ulla/ pestis et ira deum Stygiis sese extulit undis*. It looked as if VF's response to *pestis* there had come in the

variation *saevam/... luem* at 431 f. (see n. ad loc.), but here he reverts to the Virgilian passage and reproduces the original *pestis* (cf. also *pestis* in 491 and 551 and *lue* in 529). VF thus has the plague imagery five times (topping Virgil's once); and his *cessere irae* in 483 picks up and inverts the Virgilian *ira deum* with a further twist to that phrase (see 474n.); and *pestis*, which was applied by Aeneas to the monsters after they had been driven away from Phineus (*Aen.* 3.213 f.), is now applied by Phineus himself to the monsters shortly before they are driven away from him (with a sort of linguistic foreshadowing).

**offusae ... tenebrae**: sc. *oculis meis*. The onset of blindness while Phineus was in the very process of making his revelation (not in AR) is chillingly swift and sudden. In the word order the *offusae tenebrae* grimly engulf the *media dicta*. So too this whole line is enclosed by *pestis* and *tenebrae*.

At 481 f. Phineus has deftly slipped in reference to his awful punishment yet again (reinforcing his earlier picture of it), and by placing that right after *miserans hominum genus* he makes Jupiter's reaction seem harsh (especially to one who had given evidence of sympathy at 469 f.).

**483 iam tandem cessere irae**: *cedo* here (see *OLD* s.v. 4c, 10d) may mean 'pass away' or 'yield' (to the prayer at 474 ff.). There is a smooth progression of thought in Phineus' speech. In response to 472, he prayed for an end *tandem iam* to divine *ira* at 474–476; at 476 f. he expressed his conviction that it would end; and here he announces the actual end *iam tandem* of the *irae* (with a deliberate and reassuring echo of phraseology).

There is weightiness in the rhythm of this line.

**484 volens**: *volo* here will denote the authoritative will of Jupiter (*OLD* s.v. 13e). We have been taken from Jupiter's punishing anger in 474 to his determination here to terminate the punishment inflicted in anger.

**nostris sed vos deus adpulit oris**: this is an unmistakable echo of Virg. *Aen.* 3.338 (*quisnam ignarum nostris deus appulit oris?*), words spoken by another royal (Andromache) to another hero of divine birth (Aeneas) who stopped off briefly before continuing with his voyage (after receiving a prophecy about it there). VF reinforces the gravity and the pathos by equating Phineus with Andromache, who also fell from eminence and happiness, suffered much and was miserable in exile, deeply missing the beloved spouse from whom she was parted.

Phineus closes his speech with emphatic reiteration of heaven's backing for Zetes and Calais, and refining his remark in 476 f. here flatteringly

depicts them as the agents of the will of Jupiter himself (note the juxtaposed *vos deus*).

**485 f. fatis ita iam cedentibus**: probably this picks up 431 f. and means 'with fate/the fates now yielding/allowing thus' (*OLD* s.v. *cedo* 10, *TLL* III.728.39 ff.). Less obviously *fatis* could refer to Phineus' fated punishment (cf. *fati* in 446 and *fata* in 458), and then the sense would be 'with his fate now ending thus' (*OLD* s.v. *cedo* 5b, *TLL* III.724.73 ff.). Even less obviously Spaltenstein takes *ita* to mean 'in these circumstances' or 'therefore' (*OLD* s.v. 6, 7) and detaches it from the ablative absolute.

**durae commovit imagine poenae**: *imago* here = 'sketch' (*OLD* s.v. 7), and VF will be underlining again how skilful an orator his Phineus is, with these words showing the effectiveness of his strategy of making Jupiter's punishment seem harsh in 481 f.

Again VF's Phineus is seen to be a better speaker than Apollonius'. In the latter at 2.262 after Phineus' speech just the sons of Boreas are keen to help him because of his oath; here all of the Argonauts are impelled to action, and not by an oath but because they have been moved by his words.

**487–528** The actual engagement between the Boreads and Harpies is the high point of this whole episode, and after the preceding build-up to it VF here does it full justice with an account that is affecting, arresting and also amusing. He highlights the incident by speeding up the narrative pace significantly so that it stands out in contrast to lines 423–486, which move much more slowly and have little action (and also in contrast to the leisurely aftermath at 529 ff.). After a brisk start at 487–489, in which the tension immediately starts to rise, the monsters' presence is soon felt and they are abruptly upon their poor victim (at 490–492). In the next subsection (493–500) VF dwells on their assault on Phineus (but without slowing the pace, as there is so much violent activity) in verses that are chilling (in their depiction of monstrosity and savagery) and graphic (with a marked appeal to smell, sound and sight). In the third subsection at 501 ff. (the last member of a tricolon crescendo, which puts the stress on the success of Zetes and Calais) stirringly the Boreads spring into action and the Harpies race across an immense distance in flight, pursued by the pair, and then comes the extraordinary intervention of Typhos and the triumphant return of the two heroes to the Argo; this passage is also enlivened by an admixture of gentle humour which fits with the light-

hearted mood of victory. The impact overall is increased by Valerius' cinematic technique, evident especially in the zoom in on Phineus at 490f. (with a close up on his hands falling away from his pale face), which is also a 'reaction shot' (whereby to increase foreboding etc. we are shown the reaction of a character to something happening off screen); the pull back shot (where the camera moves back to reveal something previously out of frame) at 491 ff., to show suddenly the presence of the monsters; and the cross-cutting throughout that makes for vigour, variety and effective antithesis (as the focus shifts to and fro between various Argonauts, Harpies, Phineus and Typhos).

Eschewing AR's deliberately quite sober and restrained approach to this incident (at 2.263 ff.), VF goes for stronger effects and makes rather more of it than his predecessor. Repeatedly going beyond his model in individual points of detail, he produces a version that is generally more vivid, dramatic and sensational. His narrative packs a greater emotional punch too (progressing from a movingly tender start to pathos and horror at 490 ff., then on to anticipation and excitement at 501 ff., and so on). In particular, by consistently building up the Boreads as heroes and the Harpies as opponents, and by bringing out more the discomfiture and defeat of the monsters at 514 ff., he makes this into a greater exploit for Zetes and Calais and gets a greater sense of triumph (ensuring that the absence of actual combat does not seem anticlimactic).

**487–489** The section opens with a flurry of activity (all the verbs, the frequent alliteration, the dactyls at 487f., the asyndeton in 488f.). But the brisk and resolute Argonauts here are succeeded by the still more vigorous and determined *Harpyiae* below.

VF goes in for a more warm and touching picture than AR did at 2.263–265 (where the younger members of the crew prepared food for Phineus, and Calais and Zetes stood near him with their swords out to deal with the Harpies). Here as a result of the more effective speech by Valerius' Phineus ALL the Argonauts tend to him and see to his safety. They are also more considerate (welcoming him to the feast and trying to make him comfortable and relaxed) and more diligent in trying to defend him (they all surround him and keep a careful lookout).

**487 instituere toros**: these will be improvised couches made of heaped up sand. The detail comes from Virg. *Aen.* 3.223 f. *tum litore curvo/ exstruimusque toros dapibusque epulamur opimis*. Here the coverlets (*tapetibus*) make the *tori* more elaborate and comfortable (especially for Phineus'

benefit), and, in contrast to Virgil, VF's more alert and swift Harpies arrive before any feasting begins.

**488 accipiunt**: as the Argonauts are so solicitous, the verb will mean not just 'let in, admit' but also 'welcome' (*OLD* s.v. 12a, 13).

**servant**: this word looks back to *servate* (with a different meaning) in 460 and also to *servant* (with the same sense, in the same *sedes*) in 450.

The watching comes from Virg. *Aen.* 3.239 (*dat signum specula Misenus ab alta*), where Misenus is on guard and sees the Harpies coming. Here there are more extensive precautions (all the crew are keeping a very broad lookout), and despite that Valerius' (quicker and more uncanny) monsters get in among them without being spotted first.

**489 vescique ... curas**: there is pathos and a grim irony in the way in which this is immediately followed by Phineus' inability to eat and terror as the Harpies promptly turn up.

**490 f.** At AR 2.266 the old man has scarcely touched his food when the creatures appear. To increase the poignancy, VF adds to that *misero* and *tremor* and *pallentia .../ora*, and he also brings out and gives prominence to the effect of the monsters on his more perceptive Phineus (here aware of their advent before the crew).

**subitus ... tremor**: the phrase has a certain gravity, being found elsewhere in epic poetry and in solemn contexts (Virg. *Aen.* 7.446 *subitus tremor occupat artus*, Ovid *Her.* 14.18, *Met.* 3.40, Sil. It. 8.89, 17.555, Stat. *Theb.* 12.447).

*Subitus tremor* completely enfolds *misero*, and for impact 490 contains *misero* and *tremor* and *pallentia* (in rapid succession). There is also alliteration here (and at 491 f.) and a preponderance of dactyls (also at 492 f.) to reinforce the animation and drama.

**pallentia**: pale from fear obviously, but also (heightening the sadness) from hunger. *Pallentia ora* very probably comes from Virg. *Aen.* 3.216 ff. *virginei volucrum vultus, foedissima ventris/ proluvies, uncaeque manus, et pallida semper/ ora fame* (where *volucrum* and *manus* are in the immediate vicinity, as here). If so, the transference of it from the Harpies to Phineus fits cleverly with the link between seer and monsters at 456 and 499 f.; the phrase is also moving (rather than repellent) when applied to the prophet (so too his *manus* recoil in dread in 491, in contrast to the dreadful *manus* of Virgil's Harpies).

**primae/... manus**: 'the extremities of his hand(s)' = 'his fingers' (see *OLD* s.v. *primus* 2b, *TLL* X,2.1352.27 ff.). Phineus had raised his fingers (holding food) towards his lips, but then they dropped back down again as a result of shock at the Harpies' sudden appearance. The unique and noteworthy expression *ora fugere manus* intimates that the old man lost control of his fingers.

**nec prodita pestis**: on *pestis* see 482n. More swift, stealthy and unearthly than AR's Harpies (which are spotted swooping down and screeching by the Argonauts at 2.269 f.), VF's monsters arrive in silence and are among the food before they are seen.

**492 in mediis dapibus**: this means that with fearless drive and sinister efficiency the *Harpyiae* have immediately homed in on the seer (who is in the middle of the food: see 487 f.), bypassing the surrounding Argonauts with ease to get to him (cf. 494 f.).

**volucres**: the word will mean 'birds' (referring to the Harpies, as at Virg. *Aen.* 3.216 *virginei volucrum vultus*), but in view of their speedy advent *volucer* 'swift' (*OLD* s.v. 2) is also brought to mind.

**493–500** This is a fuller and more lurid account of the monsters' onslaught than that found at AR 2.267 ff. VF foregrounds their stench and makes it worse than it is in AR, and he has them viciously attack Phineus (first of all) as well as go after the food. He also adds the detail of the extensive befouling and the frightening touch of the creatures fighting among themselves in a feeding frenzy.

**493 f. fragrat acerbus odor**: here and below singular diction takes the attention and makes for gravity and a suitable strangeness. The use of *fragro* in connection with a bad odour is uncommon, and the smell itself as subject of the verb is found first here and subsequently only in late Latin (*TLL* VI,1.1238.28, 34, 55 f.). *Acerbus odor* occurs here only, and the adjective is applied to a stench elsewhere only at Sil. It. 13.425 f. *eructat acerbam/ Cocyti ... paludem*. Its primary sense is 'acrid', but 'pitiless, cruel' and 'grievous, distressing' (*OLD* s.v. 3, 7) are also felt.

**patriique .../halitus**: again there is unusual expression (*patrius Avernus*, *halitus Averni* and *halitus exspirat* are all unique), and here the allusion to Avernus heightens the impact, intimating a disgusting odour (cf. Virg. *Aen.* 6.201 *grave olentis Averni*, 240 f.), and bringing with it a whole set of ominous nether associations. The Harpies are connected with the Underworld (where their father Typhos was imprisoned: see

516 ff., 2.23 ff.) at 495, 579, Virg. *Aen.* 3.214 f. and 6.289, and they were identified with Hell's Furies (426n.). This detail and several others in succeeding lines make the monsters into formidable opponents for the Boreads and enhance the heroes' achievement in ridding Phineus of them.

**unum omnes**: an eloquent juxtaposition. The repetition of *unum* and of words for 'attack' and of sound at 494 f. conjures up the Harpies focused on Phineus and assailing him again and again with unnerving relentlessness.

**incessere planctibus**: this is another unparalleled phrase. *Planctus* denotes noisy striking with the wings (cf. Petron. *S.* 136.6 *tremuit perterritus aether/ planctibus insolitis*, and see Langen for *plango* employed with such a reference), and also has appropriate connotations of sorrow and lamentation (*OLD* s.v. *planctus* b). As Spaltenstein points out, the noise of the wings here (and in 498) will look to Virg. *Aen.* 3.226 *magnis quatiunt clangoribus alas.*

**495 infestare manus**: *manus* may be on a par with *omnes* in 494 and mean 'group', but such repetition of the idea in *unum omnes incessere* seems rather limp and involves lengthening in arsis (see Spaltenstein). It is more vivid and dramatic if *manus* adds to *planctibus* and refers to the monsters' awful hands (for which see 457).

**inhiat**: a graphic and nasty point of detail. Their mouths may be open to seize food and/or bite Phineus, or they may be panting (with eagerness and/or effort).

**Cocytia nubes**: this is an arresting and suggestive expression. *Cocytius* was as yet rare (before here only at Virg. *Aen.* 7.479, of Allecto, *Cocytia virgo*), and *Cocytia nubes* appears nowhere else. Cocytus had associations of noise, sorrow, wailing, blackness and ugliness (cf. Cic. *Tusc.* 1.10 *Cocyti fremitus*, Virg. *G.* 4.478 f., *Aen.* 6.132 (and Servius ad loc.), Hor. *C.* 2.14.17 f., Stat. *Theb.* 8.29 f.). *Nubes* (cf. 452) implies a mass (*OLD* s.v. 5), and often clouds are dark, looming, threatening and enveloping and give off precipitation. At AR 2.268 the Harpies dart from the clouds; this phrase may well be an attempt to really make something of that, turning the fiends themselves into a cloud, and a Cocytian one at that.

**496 luxurians**: 'revel, run riot' and 'rage' (*OLD* s.v. 3a, *TLL* VII,2.1928.34 ff.) are possible senses here; and, to add to the unpleasantness, there may be hints of indulgence and even rankness too (*OLD* s.v. 1a, 3b).

**ferens fastidia**: by their appearance the Harpies would inflict (*OLD* s.v. *fero* 30) disgust; and in this context there may be play on the meaning

'aversion for food' in *fastidia* (*OLD* s.v. 1), as the sight of such creatures certainly would put one off eating.

**497 sola**: this may just be plural for singular, but there would be more impact in a genuine plural here (with the droppings sprayed over various areas of ground as well as over the coverlets).

**inlusis ... mensis**: *inlusis* has been suspected, needlessly (see Strand 102 f.). In this ablative absolute *mensis* may denote the tables and/or food (*OLD* s.v. 1, 4, 7), while the verb has the unusual sense of 'violate' (see *TLL* VII,1.389.66 ff., which cites Virg. *G.* 2.374 f., of leafage, *capreaeque sequaces/ inludunt* and Tac. *Ann.* 1.71 *Quintili Vari corpus inlusisse dicebatur*).

**498 foeda rigant**: the adjective is proleptic.

As there is no mention of the monsters fouling the food at this point in AR (in fact there they eat it), this probably comes from Virg. *Aen.* 3.227 f. (in the course of their attack) *contactuque omnia foedant/ immundo*. VF dwells a bit more on this than Virgil does and makes it more detailed and repulsive (with moist excrement all over the place). In doing that he appears to be combining *Aen.* 3.216 f. *foedissima ventris/ proluvies*, using that other phrase from Virgil to improve on the Virgilian pollution of food at *Aen.* 3.227 f.

**stridunt alae**: the verb denotes a loud or fairly loud sound (see Murgatroyd on Tib. 2.2.17–18), so there is vigorous flapping of wings here.

**praedaque retenta**: from 503 f. it appears that all the *Harpyiae* get something to eat, so here some food (their *praeda*) is presumably held on to by all of the creatures, but at 499 f. Celaeno prevents them from consuming much of it and/or from eating the rest of the food.

The internecine strife of the monsters may well look to Virg. *Aen.* 3.240 ff., where they battle the Trojans; here, horrifically, they fight with each other, instead of attacking etc. in unison.

The spondees and assonance in this line make for gravity.

**499 saevit utrimque fames**: i.e. both Phineus and the Harpies go hungry (456 implies that all the monsters are famished, so Celaeno does not get enough to eat either). *Saevit ... fames* (for which cf. 455 and see *OLD* s.v. *saevio* 4) is another strong expression and adds a further touch of ferocity to the picture.

**Celaeno**: she is carefully set off from *Phinea* and *sorores* in the next line (while all three words occupy prominent positions). She also had a

superior role at Virg. *Aen.* 3.245 ff. Here she inflicts hunger (on Phineus and her own sisters) rather than just prophesying it (for the Trojans) at *Aen.* 3.256 f.

**500 miseras**: 'wretched' (like Phineus in 490 and 451); but 'sick, suffering' and 'contemptible' (*OLD* s.v. 3a, 4, *TLL* VIII.1103.42 ff., 1104.74 ff.) would also have point here.

Celaeno preventing her *miseras* sisters from eating is a (new) step up from them all preventing *miser* Phineus from eating. There is an element of horror in this, but also some dark humour (cf. Hutchinson 90), as the sisters are put on a par with their victim and get some of their own medicine (similarly starved and miserable).

**501–506** As well as drama, there is novel, satisfying and amusing inversion here. The monsters themselves are attacked suddenly and swiftly, and are frightened and drop food (cf. 490 f.), discomposed by a loud noise such as they produce themselves (453, 494, 498).

At AR 2.267 ff. the Harpies swoop down, are greeted with a roar by the Argonauts, devour the food and speed off, and then Zetes and Calais follow them. VF's superior Boreads react more quickly (before the creatures are gone), terrify them and actually drive them into flight. So too in 502 just the twins (rather than all the heroes) shout out (which keeps the focus on them), and the divine help that they need is played down (just half a line, in contrast to AR 2.274–277). This is the beginning of the process of enhancing them as heroes.

**501 emicat hic**: at this point (*hic*) Zetes and Calais dart forwards and/or upwards. There may well be play on the 'stand out' sense of the verb (*OLD* s.v. 3b), as here they are doing just that.

The phrase recalls 289, prefiguring the Boreads' success here by thus calling to mind another fast and relentless Argonaut who was victorious in his engagement with a monstrous opponent, who, like the Harpies, possessed great speed (261 ff.), but became tired out (276 ff.). In 289 VF used this Virgilian line-opening to outdo Turnus (see 289n.), and there seems to be similar topping in this case too.

**Aquilonia proles**: see 462n. By taking up 462 the expression shows Phineus' words there coming true exactly here. Again there is echoing of Prop. 1.20.25, and this time VF goes one better with a much more important pursuit (of more than one person, and of awesome characters too), which does succeed in its object, despite being abandoned.

The line contains two phrases which each appear for a second time in this book and make variation on VF's models for a second time, aptly enough in connection with twins.

The dactyls and alliteration in this verse and the next convey a sense of swiftness.

**502 genitor**: this is a lofty term (see the note on 414 f.). After *Aquilonia proles* in 501 this word clearly denotes Aquilo, not Jupiter. The help by the Boreads' father here is picked up and countered by the help by the Harpies' father at 517 ff.

**impulit alas**: Aquilo imparted onward motion to their wings (*OLD* s.v. *impello* 2a), i.e. increased their speed (by blowing on them or by some other means).

**503 hoste novo**: for the Harpies at this stage Calais and Zetes would represent an enemy that had not previously existed, was unfamiliar, was strange and came as a surprise (*OLD* s.v. *novus* 1, 2, 3, 4). The epithet will also allude to the fact that VF's pair are new and improved Boreads (who scare the Harpies, are faster etc.).

**turbata**: 'harry' and 'alarm' are possible senses (*OLD* s.v. 6c, 8).

**lues**: this word brings out the achievement and the humour in such frightful fiends being frightened themselves.

**504 f. pavidae Phineia tecta/ pervolitant**: this is another innovation that accentuates the feat of the Valerian Boreads and has a humorous tinge. There is no good reason for the Harpies to flutter about like this (rather they should race off to safety at once, or even fight back). *Pavidae* suggests that they are in a panic, not thinking straight and still distracted by their victim and the food, amusingly unlike their normal focused and purposeful selves (they usually dive in, ruin the meal, and speed away with great efficiency).

**505 f.** The static Argonauts (*Haemonidae*: see Spaltenstein) on the shore who follow the monsters only with their eyes form a contrast with and subtly build up the moving Boreads who are actually pursuing the Harpies high above the rest of the crew, and both the monsters and the twins are marked off as exceptional by means of their altitude and extensive movement.

There is an echo here of Virg. *Aen.* 8.592 f. (of matrons watching Aeneas and his allies depart from Pallanteum) *stant pavidae in muris*

*matres oculisque sequuntur/ pulveream nubem et fulgentis aere catervas*. Common are *stant*, *oculis sequuntur* and figures in a martial context observing others depart on a long journey. Among various twists VF pointedly transfers *pavidae* from the watchers to the watched (the Harpies, in 504), and ingeniously he has his spectators look at a similar *nubes* (but with reference to the Harpies: cf. *nubes* in 495 and *cinis* in 509). The reminiscence intimates apprehension on the part of the crew on the beach, and probably there is another little joke in comparing those great warriors to timid matrons (this also enhances the status of the protagonists Zetes and Calais by way of contrast).

**alta petunt**: the noun may denote sea or sky. The whole phrase is rather solemn (elsewhere at Virg. *G.* 1.142, *Aen.* 5.508, 7.362, 8.691, 9.564 (cf. also 9.81), Ovid *Met.* 15.243, VF 5.126 f.).

**palantia**: the verb is well chosen. The *Harpyiae* will be wandering to and fro as they fly along (510 f. fit with that); *palor* is often applied to fleeing and defeated troops; and the word is also used of heavenly bodies (the monsters are now in the sky): see *OLD* s.v. 1a, b, c, *TLL* X,1.158.17 ff., 61 ff.

**507 ff.** In this unusual and bold simile VF compares something unfamiliar (the Harpies fleeing) not to something familiar (as so often in such imagery) but to something in itself unfamiliar and very strange (Vesuvius' ashes reaching the orient with extreme rapidity). He thus heightens considerably the feeling of the singular, the mysterious, the unearthly, the incredible. Like the volcano's ashes the Harpies burst forth and traverse an extensive distance, whirling along through the air, with uncanny speed; there are also connotations of frightfulness, darkness and a stench. If they are parallel to the *cinis*, then the sons of Boreas will be like Vesuvius—more awesome and powerful figures, driving on the monsters loudly (cf. 502) and vigorously, and threatening death (*letalis*: cf. *letique* in 514). There are links with the imagery in 452 and 495, and allusion to the fact that the Harpies are the daughters of Typhos (imprisoned under Mt. Etna). There is also a connection with the simile at this stage in the narrative at AR 2.278 ff., which compares the sons of Boreas to hunting hounds closely pursuing but not quite catching goats or deer on a mountain. VF also has an extended simile involving a mountain and highlighting rapidity. However, his image is less conventional (and contains within it another image—*hiems* in 509, which may well look to AR's earlier simile at 2.267, as Spaltenstein suggests); it is also more suggestive and impressive (magnifying the status of both the Harpies and the Boreads).

**508 f. Hesperiae letalis apex**: the eruption of 79 AD in particular would have been readily remembered and would have increased the force of this simile for contemporary readers (cf. 3.208 f.). With *letalis* VF initiates a tease which he continues with *letique metu* in 514, making us wonder whether these Boreads might not be similarly lethal here and actually kill the Harpies, as they do in some accounts (see Gantz 353).

**ignea .../... hiems**: this powerful phrase suggests well the din, swirling, violence etc. of the eruption. There are only a few parallels for *hiems* used of things rushing like a storm cited by *TLL* VI,3.2774.77 ff., and *ignea hiems* is unique, but very close is Stat. *Silv.* 3.5.72 f. *non adeo Vesuvinus apex et flammea diri/ montis hiems trepidas exhausit civibus urbes.* There is particular point here, as the Harpies were said elsewhere to be 'storm-footed' (Euph. 113) and were likened to storm-winds (AR 2.267 and Cuypers ad loc.).

**torsit**: this is a striking application of the verb, embracing various senses. Spaltenstein explains it as 'torment', while the *OLD* (s.v. 8a) takes it to mean 'cause to rotate, spin' (with hyperbole); the *hiems* would also 'distort' Vesuvius and 'shoot out' [parts of] the mountain (*OLD* s.v. 7, 9). VF may be echoing Virg. *G.* 3.253 f. *non ... obiecta retardant/ flumina correptosque unda torquentia montis.*

**iamque eoas cinis induit urbes**: the reference is not to cities in the eastern part of Italy (Vesuvius' *cinis* would obviously also cover Italian towns elsewhere, such as Pompeii and Herculaneum, and 510 f. intimate a considerable distance covered by the Harpies = ashes), but must be to cities in the orient. For the volcano's *cinis* reaching so far scholars quote Procop. *Bell. Goth.* 2.4.27 καί ποτε μέν φασιν ἐν Βυζαντίῳ ἐπιπεσοῦσαν and Sil. It. 17.595 f. *videre Eoi, monstrum admirabile, Seres/ lanigeros cinere Ausonio canescere lucos.* There is no parallel for it arriving in the east so rapidly.

For *induere* of things with the sense *involvere, tegere* (rare) see *TLL* VII,1.1266.26 ff.

**510 turbine ... rapido**: 'in a swift whirlwind' (used metaphorically in connection with a rushing group, and tied in with *hiems* in 509) and 'with rapid whirling motion' are both possible meanings (see *OLD* s.v. *turbo* 2c, 4). Cf. Sil. It. 17.406 f. *rapido vibrantibus hastis/ turbine.* The dactyls in the line reinforce the notion of speed.

There is satisfying and grimly amusing reversal here. The *turbo* image is now applied to the Harpies flying away, not charging in (cf. 452). So too they employ their speed in terror when attacked instead of when

attacking terrifyingly; they pass by humans rather than homing in on one; and they themselves (in 511) are subject to relentless assailants who allow them no rest or relaxation (cf. 450 f.). By dwelling on and going into some detail about the journey at 510–513 VF underscores (more than AR does) the extent of the Harpies' fearful flight and the Boreads' remorseless pursuit, bringing out the inversion (and building up Zetes and Calais).

**aequora**: may denote level stretches of ground and/or seas.

511 **transabeunt**: the verb is conjectured at Virg. *Aen.* 9.432 and appears definitely seven times in Silver Latin (always in epic).

**nullaque datur considere terra**: this may well look to Virg. *Aen.* 3.245 (as the Harpies flee swiftly from the Trojans' attack on them) *una in praecelsa consedit rupe Celaeno*. If so, here none of the monsters is allowed to alight anywhere by the Boreads (who thus outdo Aeneas and his warriors).

512 **metas**: means 'limits' here, but in view of *Strophadas* in 513 there is no doubt play on the 'turning-post' sense of the word. The *Harpyiae* may be on their way into the Ionian Sea (about to cross its boundary as they enter), but most probably (as this would make the distance covered greater) they are already passing across the sea on their way to the far end of it.

**intima**: has been needlessly suspected. It may = 'outermost' (VF may have been a bit vague over the exact location of the Strophades, but in any case they do lie towards the southern limit of the Ionian Sea) or just 'remote' (*TLL* VII,1.2211.42 ff., 2212.20 ff.). The sense 'in its midst' seems less likely (it is possible if the monsters are only making their way into the sea here, and if VF is very vague over the geography).

**tendunt**: certainly means 'direct their course' and probably also suggests that they 'exert themselves' (*OLD* s.v. 8, 12).

513 **saxa**: for *saxum* of a rocky island cf. Sen. *Dial.* 12.7.9 (of Corsica) *huius aridi et spinosi saxi.*

**vocat ... ponti**: given the verbal play in the previous line's *metas* and the return of Zetes and Calais at 527 f., it is clear that VF has in mind the derivation of Stophades from the turning around (στρέφεσθαι) of the Boreads at this location, as in AR 2.295 ff. (but VF goes in for allusion rather than AR's overt explanation), and also in Serv. ad *Aen.* 3.209, Vat. Myth. 1.27, 2.142. This is where the Harpies took up residence after relinquishing Phineus according to Virg. *Aen.* 3.210 ff. (which VF seems

to echo here, inviting us to infer a reference to that detail too) *Strophades Graio stant nomine dictae/ insulae Ionio in magno, quas dira Celaeno/ Harpyiaeque colunt aliae*. *Nunc* very probably denotes a change of name and works in further allusion—at 2.297 AR states that before this the islands had been called Πλωταί (see further Spaltenstein).

*Incola ponti* will embrace people living on islands in the Ionian Sea and on its coast (for the latter application see *TLL* VII,1.975.1 ff.).

**514 ff.** The piquant inversion continues: the monsters rather than Phineus are brought close to death (so Shelton 228) and are afraid, weary, panting (cf. 436), trembling (cf. 490) and appealing for help; and they now make a loud noise while feeling fear rather than inspiring it (as in 453, 494 and 498).

In contrast to AR 2.284, VF here stresses the defeat of the Harpies (who are reduced to begging for help rather than just receiving it unasked as in AR), adding their discomfiture and humiliation.

**514** The picture of pooped and panting Harpies is intrinsically rather funny. They will be tired because of the long distance covered at speed and without any rest, but one would hardly expect such dread monsters to be so lacking in stamina.

**fessae**: this slyly outdoes the untiring strength given to Calais and Zetes at AR 2.274 f., as here rather than being tireless themselves they actually tire out their supernatural opponents.

**515 trepidant**: in this line VF's words often embrace several senses at once to bring out the extent of the Harpies' rather comical discomfiture. So here the verb will mean 'panic', 'tremble' and 'be apprehensive' (see *OLD* s.v. 1, 3, 4).

**humilique**: the primary sense is 'low' (the monsters are exhausted, and may also be trying to escape detection), but 'humiliated', 'submissive' and 'ignoble' are also to the point (*OLD* s.v. 1, 5, 6, 7), and 'weak' is possible too (*TLL* VI,3.3110.27 ff.).

**graves**: 'ponderous, sluggish' and 'overwhelmed' fit well here, and there may also be play on 'oppressive, obnoxious' and 'dangerous' (*OLD* s.v. 4, 7, 10, 14d).

**516** Not only do the powerful Harpies have to ask for help but (just like real girls!) they turn to daddy (Typhos!) for it; and surprisingly Typhos here can actually respond and really aid them. The animated

dactyls of 515 give way here to mock solemn spondees and rather funny onomatopoeia (repetition of long o).

**nefando**: wickedness is not in point here, so the word will mean something like 'appalling' (Spaltenstein compares the *vox … dira* of the Harpies at Virg. *Aen.* 3.228). For this meaning Langen cites Ovid *Her.* 12.59 *segetesque nefandae* (where Medea refers to the warriors who would grow from the dragon's teeth), but as they represent a threat to Jason she might view them as 'wicked'. I would suggest as parallels Lucan 1.590 f. (of monstrous births or the offspring of mules) *sterilique nefandos/ ex utero fetus* and Apul. *Met.* 8.1 *is de eius exitio et domus totius infortunio mira ac nefanda … annuntiabat*. Such a sense is unusual (and so emphatic), and the adjective may well have been selected for etymological play (*ne* + *fandus* with *clamor*).

After this line the defeated Harpies are aptly elided and just drop out of the narrative.

**517 f.** This is an extraordinary picture, and a mysterious one (with much intentionally left unexplained). At the Strophades Typhos (how and where exactly?) rises from Hades. There is no parallel for this emergence (which may be a deliberate advance on Ovid *Met.* 5.349 ff., where he struggles often to escape, but in vain). One eventually infers that he is allowed to do this by Jupiter to stop the Boreads from harming His agents. Remarkably Typhos brings what seems to be the Underworld's blackness (*OLD* s.v. *nox* 5b) with him; and then dramatically a voice (presumably his) is heard from the midst of this awesome *nox*. The reason for the gloom here is not given, but Typhos is a creature of darkness, and the blackness all around him makes him more weird and impressive (some might feel that this is a rather stagey special effect!); he may well be bringing it to conceal the Harpies too (Typhos the fond and solicitous father, promptly protecting such daughters!). So too at 519 ff. he somehow knows of Jupiter's wishes and has prophetic abilities (with this VF quite possibly has an eye to Celaeno's prophecy at Virg. *Aen.* 3.250 ff.). All in all this Typhos is strikingly different from the usual crushed figure imprisoned under Etna at this stage in his career. In addition, his intervention here to persuade Zetes and Calais to desist is (initially at any rate) more sombre and imposing than that of Iris at AR 2.286 ff. (implying that it takes something even more singular to stop the Valerian Boreads).

**imaque summis/ miscuit**: the wording seems to be deliberately enigmatic and to embrace more than one sense. Wagner explains: *turbine confundere omnia velle videtur*. Caussin de Perceval thinks that waves

are being raised to the sky. Liberman believes that heaven and earth are being confounded. This type of phrase means 'wreak confusion' at Vell. Pat. 2.2.3 *summa imis miscuit* and Lucan 3.138 f. *permiscuit imis/ longus summa dies*. Then again at Ovid *Met.* 7.278 (*summisque immiscuit ima*) and Pliny *N.H.* 32.64 (*summa montium et maris ima miscens*) such phraseology is literal rather than metaphorical, so it is also possible that Typhos is confounding things from the Underworld (its *nox* and himself; for *imus* of Hades see *TLL* VII,1.1402.14 ff.) with our upper world or the upper atmosphere (as he towers up into the sky).

**et mediis vox exaudita tenebris**: cf. the similarly mysterious voice at 3.44 (*vox et mediis emissa tenebris*), which led to fighting and death there, so that there appears to be a further teasing suggestion here that the Harpies will be attacked and killed. Here the *vox* is neatly positioned within *mediis … tenebris*.

**519 ff.** According to Hesiod *Theog.* 265 ff. Iris was a sister of the Harpies, so VF has replaced one intervening relative with another (more diverting) one. This substitution makes for intriguing and witty reversal. Here Typhos shows benevolence in place of his usual malevolence, speaks with some eloquence (instead of the bizarre babble at Hes. *Theog.* 829 ff.) and halts a pursuit (rather than pursuing, as at Ovid *Met.* 5.321 ff.); and he of all people has family connections with Jupiter (his daughters are His obedient servants), tells others to stop raging against the god's agents, speaks glibly of Jupiter's thunderbolts and heaven's just rage, and warns other people of trouble with a deadly weapon (wielded by a son of Jupiter).

His speech is forceful and imperious (esp. the frequent asyndeton; the brusqueness in 519; the highlighting of the Harpies as divine instruments of heaven's wrath at 520 f. and 526; the solemn emphasis on commands and obedience in 523; the menace at 524 f.; and the vehement alliteration in the ringing conclusion at 525 f.). But beneath the surface his words have their subtly amusing side and there is undercutting here. There are various pointed remarks and barbs between the lines. Also, in contrast to the briskly efficient and quietly authoritative Iris, Typhos feels the need to speak at greater length and resorts to bullying tactics. Clearly he is not as sure as Iris of his own authority. He is clearly nettled as well and trying hard to save his daughters and at the same time salvage some family dignity from their humiliation.

**519–521** With *deas* and *famulas … Iovis* Typhos is trying to overawe the Boreads. There is entertaining one-upmanship in that (the Harpies'

role and status paraded before lesser mortals), and when he goes on to bring out their importance at 520 f. we actually witness Typhos building up Jupiter.

**in famulas saevire Iovis**: there is poetic justice in savagery being shown to the monsters themselves (cf. 431, 455), so that Typhos' remonstration about this represents an amusing touch. *Famula* of a servant of the gods was very largely restricted to the higher genres and grave contexts (*OLD* s.v. b, *TLL* VI,1.269.13 ff.), so Typhos is trying to make his dreadful daughters seem impressive.

**in iras**: the preposition means 'for the purposes of' (*OLD* s.v. 22), i.e. to be the instruments of.

**522 Agenoreis**: there is weightiness in this word (and its long vowels are taken up later in the line). This bulky adjective was common in epic, esp. that of Silius Italicus and Statius (cf. e.g. *OLD* s.v. 1,2), and elsewhere (Germ. frag. 4.145, Ovid *F.* 6.712, Stat. *Silv.* 3.2.89, Mart. 2.43.7, 10.17.7) had a solemn or mock-solemn tone.

**idem**: i.e. that same supremely powerful figure, and the very one who employs the Harpies as his agents.

**523** This remarkable line is made up of words connected with command and compliance, with pairs of verbs on either side of *monitus*, with *imperat* and *recedunt* stressed by position, and with the internal rhyme (*agnoscunt*, *recedunt*) spotlighting the Harpies' obedience. All this emphatic reassurance, as well as being slyly pointed (intimating that the addressees too should heed admonition and withdraw), strikes me as rather undignified.

**524 f. mox . . . /letifer**: the reference is to Hercules' subsequent execution of the Boreads (for which see Sen. *Med.* 634, Apollod. *Bibl.* 3.15.2, Hygin. *fab.* 14.18 and schol. ad AR 1.1300–1305). According to AR 1.1298 ff. he killed them because they persuaded the Argonauts to leave him behind in Mysia, and from 3.691 f. it would appear that VF had this explanation in mind (transferring it here and effectively making Typhos come out with it).

There is a subtle dig (you have won for now, but the tables will be turned, and soon). So too, in order to intimidate and unsettle, the expression is solemn and also vague. *Letifer* was common in the higher genres (*TLL* VII,2.1188.32 ff.), and *letifer arcus* was an epic phrase (Virg. *Aen.* 10.169, Lucan 3.500). The adjective (doubly emphatic by placement) does

not necessarily intimate death for Zetes and Calais, although it clearly suggests that. *Premo* here could mean 'drive', 'attack', 'afflict' and 'overpower' (*OLD* s.v. 5, 7, 8, 16b). It is a stroke of wit to put this verb (which so often = 'press', 'crush' and 'check') in the mouth of a character who normally has Mount Etna on top of him.

**525 f. Harpyiae . . . / . . . irae**: 'the Harpies will never seek in vain (*OLD* s.v. *quaero* 2) further/new (*OLD* s.v. *novus* 5, 8) sustenance, so long as well-deserved anger of the gods will exist for mortals' (i.e. so long as mortals merit divine wrath). The monsters will continue to steal food, but from now on will do so from other people who enrage the gods. This is an attempt to tend wounded pride (via his daughters' continued activity as agents of heaven). 526 is also a cunningly barbed line: Calais and Zetes are mortals themselves and may well incur heaven's wrath if they don't back off (it is diverting to see Typhos threatening others with divine anger and punishment). For the heavenly ire here cf. Virg. *Aen.* 1.11.

On *pabula* see 450n.

*Mortalibus* is dative of disadvantage.

**527** The brave Boreads are not cowed but actually contemplate ignoring Typhos (comically his performance has not worked all that well) and hover (with fluttering dactyls) before making up their minds. A full verse on all this makes for tension, as it is only in 528 that we learn that in this account they do not kill the Harpies.

**haesit**: the primary sense is 'stay put', but 'be at a loss' is also felt (*OLD* s.v. 7, 9), as the Boreads hover uncertainly.

**dubiisque elanguit alis**: the adjective will embrace 'unsure what to do' (whether to heed Typhos or not) and 'poised between movement in one direction or another' (*OLD* s.v. 1, 3). The verb denotes a slackening of physical and mental intensity (Calais and Zetes are no longer straining bodily or in a state of high tension in an effort to get at their prey).

**528** There is a triumphant flourish here, as the section ends with the focus on the Boreads (whereas AR concludes at 2.296 ff. with somewhat distracting etymology and with the Harpies and Iris) and depicts them as returning victoriously (*victor*), in contrast to AR 2.295 where they return yielding (to Iris' oath).

**sociae . . . agmina puppis**: 'the warriors of the confederate ship' (i.e. the other Argonauts). Langen sees enallage here and explains this as standing for *socia agmina puppis*, but *socius* is elsewhere applied to

comrades' vessels (see *OLD* s.v. 2 and cf. esp. Ovid *Met.* 13.352, Sen. *Ag.* 409, Lucan 3.600 *dum cupit in sociam Gyareus erepere puppem* and 663 *puppis ad auxilium sociae concurrit*). There is no need for Hensius' emendation (*pubis* for *puppis*), and in fact at this point in the narrative AR (2.295) depicts the Boreads as returning to their ship.

The dactyls and alliteration convey the idea of speed and have a light-hearted air.

**529–546** This section winds down from the excitement of the previous one and makes for an easy progression to Phineus' prophecy in the next one. Initially, continuing the triumphant mood, it dwells touchingly on the seer's enjoyment of his meal, bringing out the full extent of his ecstasy and the Argonauts' beneficence. The extended description of his delight also implies that Jason is allowing him to savour at length what he has so long been denied before asking him about their voyage—a kind and considerate touch, and also a shrewd one (as the old man will thus really appreciate what the heroes have done for him and be in a receptive and friendly frame of mind). So too Jason's speech shows him as a prudent and properly concerned commander, quick to make use of the prophetic skills evinced at 436 ff., and it is a dexterous and diplomatic performance, aimed at the seer on various levels. In this way Jason is given prominence in this episode and his status as *dux* is reinforced (cf. 133n.).

In contrast to AR 2.304 ff., our poet at 530–536 goes into much more detail over the food and drink and the old man's pleasure (with the spotlight kept firmly on him), and adds the comfort and relaxation that he now experiences at last. In this way, as well as providing a fuller picture of him actually enjoying a repast undisturbed for a change, Valerius gets greater emotional impact and builds up the Boreads' feat. Jason's intervention at this stage in the narrative is a complete departure from Apollonius (where he is totally elided and Phineus comes out with the prediction of his own accord). Whereas at AR 2.301 ff. the crew as a whole act, here Jason stands out, demonstrates focus, forethought and initiative, and does something really useful for the enterprise. In the Greek epic he does not speak until after Phineus' prophecy (at 2.411 ff.), asking then how they will get home; with his speech now VF foregrounds him earlier and seems to make a witty play on ὀψὲ δ ᾿ἔειπεν of Jason at AR 2.409. There are links between the addresses to the prophet in the Greek and Latin poems (they are very similar in length; γέϱον and ἀέϑλων in AR 2.411 are echoed by *senex* and *labores* in VF 4.538 f.;

there is in both questioning in connection with the Argo's voyage; and τόσσην ἁλὸς εἶμι κέλευθον at 2.416 is recalled by *tantum aequor adorti* at 4.541), so that one is invited to compare and contrast the two. Whereas the Valerian Jason is reasonably enough concerned before he journeys on to Colchis, the (more diffident) Apollonian Jason craves reassurance even after he has been given predictions about his ownward voyage. And while AR's leader is despondent and just makes straightforward appeals for assistance, VF's *ductor* is more upbeat (about the crew, their achievements and their divine support) and is more varied and subtle in his attempts to enlist the seer's aid. In addition, by means of the need and request for help at this point our poet makes Phineus' advice seem more valuable and justifies better the long speech by him that follows.

**529 f. interea**: VF does not actually specify when the Boreads got back to the Argo, so this word could have the sense 'meanwhile' and people could be sacrificing and dining while the twins are still returning, as at AR 2.302 ff. However, *pulsa lue* (not taken over from AR) later in 529 would appear to pick up triumphantly *pellere* .../ ... *luem* in 431 f., and so probably intimates that the Harpies have been driven off and/or conquered (see the note on 431 f.) for good, and that the Argonauts are aware of this because Calais and Zetes have returned and reported their success (otherwise the phrase would be rather redundant). This would make for typical point: VF's Boreads would surpass AR's pair in the speed of their return (in the Greek epic they do not get back until 2.426 ff., after the sacrifice, meal and prophecy by Phineus); and, unlike AR's heroes, the Valerian crew would not be running the risk of setting out a meal prematurely (before they know for sure that the monsters will no longer attack). In this case *interea* would be a transitional formula, taking us on to a new topic in the narrative, as often in epic (*TLL* VII,1.2183.52 ff.).

**prima .../... novant**: *prima* has an adverbial value (*TLL* X,2.1348.46 ff.) and is picked up by *tum* in 530. The rite here (presumably a sacrifice, as at AR 2.302 f.) will be to appease the angry Thunderer (*Tonanti* recalls *ira Tonantis* in 428 and 474) for the driving off of his agents and the ending of his punishment of Phineus. *Sacra novant* (cf. *sacra novat* at 1.774) means that they are resuming a ceremony to propitiate Jupiter, so one infers that the meal at 487 ff. which was disturbed by the Harpies was part of that rite (like the sacrificial feast ruined by them at Virg. *Aen.* 3.222 ff.). This sudden revelation is a lively touch and makes for topping

of AR: as well as specifying the very relevant and important god to whom sacrifice is made here, VF makes his (more thoughtful and worshipful) Argonauts try to appease Jupiter in advance, before the action against his agents, and then carefully resume the rite after the expulsion of the monsters.

**vina ... reponunt**: the considerate heroes provide Phineus with various types of wine and with sumptuous food (*epulas*). For the use of the local ablative to express proximity ('before', 'near') cf. Prop. 1.14.1 *tu licet abiectus Tiberina molliter unda* and see Leumann-Hofmann-Szantyr 146 and Fedeli on Prop. 1.7.23. In view of the Harpies' activities at 493 ff. there will be here a substitution of fresh wine and food for that spoiled and lost (see *OLD* s.v. *repono* 2b).

The dactyls and alliteration in both lines suggest a light-hearted bustle.

**531 ff.** Elegance of style and sound conjure up and complement the beauty and perfection of the moment (esp. the musical Golden Line in 534; and also the (excited) repetition and balance in 533; the internal rhyme, chiasmus and isocolon in 535; and the alliteration and internal rhyme in 536). There are also inversions to underscore Phineus' happiness and the Argonauts' kindness: in 531 *ipse inter medios* recalls 487, but this time the heroes are no longer guarding him and the feast is not spoiled, and the *ceu* simile about the enjoyment of the meal reverses the *ceu* simile in 452 about the spoiling of the meal; in 532 the old man is *laetus* (in emphatic position) and sighing with pleasure in contrast to *miser* in 451 and 490; and in 535 he experiences *pax* instead of the fighting at 455 and 494 f.

**531 ceu dulcis imagine somni**: *imagine* is a causal ablative and goes with *laetus* in 532. Presumably the idea is that Phineus is enjoying the kind of supreme bliss (surpassing the joy of our waking hours) that is often felt in dreams, and that he can hardly believe that what is happening to him is true (reflecting the fact that feasting so has not been a real-life experience for him for so long).

While recalling the dream simile at AR 2.306 (οἷόν τ ̓ἐν ὀνείρασι θυμὸν ἰαίνων), VF adds *dulcis* and contrives to work in simultaneously Virgilian and Ovidian phraseology (*dulcis somnus* occurs at Virgil *G.* 1.342, *Aen.* 4.185 and in later authors; *imago somni* appears at Ovid *Her.* 16.45, *Met.* 7.649, 8.824, 9.686, 13.216, *F.* 3.27, *Ex P.* 1.2.47 and subsequently).

**532 Cereris ... honores**: the phrase designates bread (compare Nisbet and Hubbard on Hor. *C.* 1.17.16). *Honores* ('splendour') in particular represents Phineus' point of view here, showing his pleasure and appreciation after lengthy deprivation.

**533 Bacchi latices**: to denote wine *latex* on its own and expressions involving *latex* and allusion to Bacchus are found only in high style and solemn contexts (*TLL* VII,2.1003.81 ff.). The dignified diction intimates gravity and reverence on Phineus' part.

**undam**: it seems more obvious and pointed to take *undam* here to allude to water on its own (along with the older commentators) rather than (with Spaltenstein) to see reference in this line to a single drink (wine mixed with water). There is sadness in the *senex* having been deprived even of the simple pleasure of pure water and in his water having been so polluted as to be unrecognizable (there is a definite admixture of pathos in this picture of the seer: cf. *oblitae* and *suspirat* in 532, the incredulous *miratur* in 534 and *longae ... poenae* in 536). At the same time the choice of *unda* for 'water' represents a witty touch: this *unda* is supplied by and recognized thanks to the heroes who have so much to do with the marine type of *unda*.

**534 nova ... gaudia**: the *gaudium* is certainly 'fresh, renewed' (*OLD* s.v. 7); but, as this is the second mention of Phineus' joy by VF (cf. *laetus* in 532) in contrast to the single reference to his delight in AR (2.306), there may well be play on the sense 'additional, further' (*OLD* s.v. 5).

**pavidae ... mensae**: the suitably singular expression makes for stress. This phrase is not found elsewhere, and *pavidus* here must mean, uniquely, something like 'attended by fear'. *TLL* X,1.816.9 ff. cites this line among instances of *pavidus* applied to things with personification or enallage (there are several exx. of this in VF), and there might just be a suggestion that the Harpies were so terrible that even the meal/food was afraid (of them).

**miratur**: the verb probably denotes awe as well as amazement (*OLD* s.v. 2a, 4).

**535 pace**: this will certainly denote 'peace' (i.e. freedom from attack by the monsters), and, as Wagner suggests, it may well embrace 'peace of mind' too (*OLD* s.v. 8), as this would enhance the Argonauts' achievement.

**536 longae ducentem oblivia poenae**: the precise meaning of *duco* here is unclear. *TLL* V,1.2150.59 f. explains it as 'drink' (and in view of 533 there will be at least a play on that sense); *OLD* s.v. 14b takes it to mean 'continue in, go on with'; also possible is 'bring on' (*OLD* s.v. 15b). Before here *ducere oblivia* occurs only at Hor. *Sat.* 2.6.60 ff. (shortly after an expert is consulted, and shortly before a feast with delightful food and drink) *o rus, quando ego te aspiciam? quandoque licebit/ nunc veterum libris, nunc somno et inertibus horis,/ ducere sollicitae iucunda oblivia vitae?* (there is uncertainty over the verb's meaning there too). The reminiscence makes Phineus' happiness seem even greater. In addition to the joyful associations *per se* of the picture conjured up in the satire, whereas Horace just wanted to forget his *sollicita vita* (the pressures on him in Rome), here Phineus is actually forgetting the *longa poena* of the monstrous Harpies, so that his bliss must exceed even that of the poet at his beloved Sabine farm.

*Oblivia* picks up *oblitae* in 532 (it is heart-warming to see the prophet now forgetting his *poena* rather than *Ceres*).

**537 appellat**: probably means 'beseeches' (*OLD* s.v. 2a) instead of just 'addresses' (as some take it). With this sense the verb brings out how, winningly, Jason is not being pushy and demanding help but is appealing for it (and doing so humbly, to show respect: note the juxtaposed *supplexque*).

**538 vota … tibi**: Jason begins with a brief but clear reminder of what they have done for Phineus (which deserves gratitude and recompense). The noun means 'wishes' but (via the 'vow' sense) subtly and appositely brings to mind the notion of a *quid pro quo*, just before Jason goes on to represent his request for aid as just that.

**curis**: the speaker's anxiety here and below would naturally have an impact on one who had just suffered much anxiety himself (cf. *curas* in 489) and been freed from it thanks to the Argonauts (hence *me quoque*). The alliteration (with *quoque*) here and in the immediately following words seems vehement.

**539 eripe**: there is twofold appeal here. The verb shows Jason's desire and need for a sudden and swift deliverance; and this is a pointed choice of word addressed to one who until recently suffered from the rapacious Harpies (cf. *diripiunt* in 454 and the note ad loc.).

**animum converte**: 'direct your attention', i.e. think about how you can help (the phrase hardly means just 'listen', as Liberman thinks, since Jason does not describe their *labores* and would not need to tell the seer about them anyway).

**labores**: the word may embrace 'enterprise' (so Caussin de Perceval) but primarily means 'hardships' (this is more touching for Phineus and deliberately picks up his own 'hardship' (*labor*) in 470, which the Argonauts have alleviated).

**540 ff.** Jason is saying that the voyage has gone well so far but he gets more and more worried as he approaches the *summus labor*; but there is more than that going on at 540–543. There he is gently reminding the addressee that he is not dealing with negligible nobodies but with a competent captain and crew of noble birth (*reges*, 543) who (like all great heroes) have deities on their side. He is also saying that the whole expedition (captain, comrades and ship) has had from the very start divine support at the highest level (Jupiter's own daughter and wife), so that the seer will help them and not hold back through fear that he might anger the gods (Jupiter in particular) once more by giving a prophecy and be punished for that all over again. After this careful reassurance in connection with Jupiter, Jason goes on at 544 ff. to try to arouse pity in Phineus (in particular with an eye to his revelation in 481 that he prophesied before out of compassion for humans).

**540 omnis adhuc sors laeta quidem**: note the stress in the inclusion and position of *omnis* and *quidem*. The claim is a little disingenuous, as there have been setbacks (the storm at 1.608 ff., the slaughter of Cyzicus and his men at 3.74 ff. and the loss of Hercules), although the Argonauts survived the tempest, got over the killings (3.430 ff.) and have been coping without the super-hero (cf. Lüthje 165). There is this (rather amusing) fudging because Jason wants to put across to Phineus the idea that despite their very long journey (*tantum aequor*, 541), with all the chances on it for disaster, things have gone fine for them so far (thanks to the gods).

There is no parallel for *sors laeta*, but it may well invert a claim by another who travelled to this general area—*sorte nec ulla mea tristior esse potest* (Ovid *Tr.* 5.12.6).

**nec numine vano**: the general drift is clear, but the precise meaning is not. The ablative may be one of cause or accompaniment. Some translate *numine vano* as 'vain sanction' (see *OLD* s.v. *numen* 3a), but *numen* may also denote divine power or influence (esp. as giving protection) and

a deity or deities (*OLD* s.v. 2, 6), while possible senses for *vanus* are 'illusory', 'unreliable' and 'ineffectual' (*OLD* s.v. 2a, 4, 5).

**541 (si qua fides curae superum)**: this parenthesis has been misinterpreted as indicative of uncertainty or scepticism and has caused critics and commentators needless problems ever since Langen. Jason has demonstrated his belief and trust in the gods at 1.79 ff., 193 ff., 241 ff., 666 ff., 2.610 ff., and has been shown their care for him at 2.592 ff., and he certainly would not want to cast doubt on their backing for the Argo while speaking to Phineus now, so *si* must express confidence rather than lack of faith (see my note on Tib. 2.4.15–16), and the sense will be: 'if, as is certainly the case, one can place credence in ...' (cf. Virg. *Aen.* 3.433 f. *si qua est Heleno prudentia, vati/ si qua fides*).

**tantum aequor adorti**: the verb means primarily 'tackle' (*OLD* s.v. 3, *TLL* I.816.48 ff.), but the 'attack' sense of the word will also be felt, intimating a hostile element and a dangerous enterprise, with which the heroes coped thanks to heaven.

**542 tendimus**: primarily 'we are proceeding' but also (to win sympathy) 'we are exerting ourselves/ straining' (*OLD* s.v. 8, 12).

**ipsa mihi**: the juxtaposition conveys the notion of closeness.

**Iovis optima proles**: Jason employs high style to increase the impressiveness of this divine supporter. On *Iovis proles* see 141n., and for instances of that particular phrase (in elevated contexts and epic) see Virg. *Aen.* 8.301, Prop. 3.1.27, Ovid *Met.* 9.229, Sil. It. 4.476, VF 3.667, 4.327, 757, 5.204, 653, 6.636, Hom. Lat. 10, 248 and 350. So too *optima*, as well as being an honorific title of divinities, would seem to cover all-round excellence and specifically proficiency, high birth and benevolence (*OLD* s.v. 1, 6, 7, 8, *TLL* II.2087.28 ff.).

**543 instituit**: for Minerva's role in the construction of the Argo see 1.92 ff. The idea here may be that she 'had it built' (cf. Petron. *Sat.* 76, where Trimalchio says *aedifico domum*) or that she took some part in the work herself and so 'built' the ship (cf. 1.126).

**socios Saturnia reges**: this collocation and the link via alliteration implies an intimate connection between Juno and the heroes.

The lofty patronymic magnifies this helper too. *Saturnia* applied to Juno (as substantive or adjective) began with Ennius *Ann.* 53 (cf. Skutsch ad loc.) and was esp. common in Virgil's *Aeneid* (cf. Antolín on *Corp. Tib.* 3.3.33), Ovid's *Met.* (1.612, 616, 722, 2.435, 531, 3.271, 293, 333, 365,

4.448, 464, 5.330, 9.176, 14.782), Silius Italicus (2.527, 4.709, 7.464, 511, 8.202, 9.296, 10.337, 433, 12.702) and VF (1.112, 305, 530, 4.543, 6.458, 477, 8.324). On Juno's provision of the crew see 1.96 ff.

For *rex* applied to the Argonauts see Spaltenstein on 1.342. Here it is subtly pertinent: as a former *rex* himself (cf. 463, 467) Phineus should feel particularly inclined to help *reges*.

544 **nostra**: this may be singular for plural, but it seems preferable to take it as a genuine plural, since a lack of confidence felt by all the men would increase the appeal to the prophet and make Jason's misgivings seem more reasonable (by being shared).

**quantumque propinquat**: this is taken up by *hoc magis angunt* in 545. See *OLD* s.v *quantum* (2) 4 and cf. esp. Livy 44.7.6 *quantum procederet longius a Thessalia, eo maiorem rerum omnium inopiam sentiens*.

545 **Phasis**: for this river (presented in a negative light to Jason at 1.43 *Phasinque rigentem*) as the Argo's goal see 1.78, 87, 2.379, 4.616, 5.179 ff.

**operum summus labor**: to tug at Phineus' heartstrings, this phrase highlights the magnitude and importance of the job of acquiring the Golden Fleece, and stresses again (picking up *labores* in 539 in particular) all the hard work for the heroes (and in view of their toil for his own sake the seer should be especially sympathetic in connection with this coming *operum labor*). To this end each word has several senses: for *opus* ('task', 'strenuous activity', 'exploit') see *OLD* s.v. 1, 5, 8; for *summus* ('final', 'crowning', 'greatest', 'most important') see *OLD* s.v. 5a, d, 9, 15; for *labor* ('labour, toil', 'task', 'hardship') see *OLD* s.v. 1, 3, 6.

**angunt**: reinforces *curis* in 538, for Phineus' benefit.

546 **nec … Idmon**: the idea is that now that Jason is nearing his destination and getting more anxious, the seers Mopsus and Idmon (with their rather vague, sketchy and enigmatic predictions at 1.211 ff. and 234 ff.) are no longer enough for him and he wants more (and more precise and detailed) prophecy to help him cope better with what lies ahead. It is flattering of Jason to ask Phineus to supplement his own two soothsayers (and there may be a pawky hint of professional rivalry between seers here). Some have interpreted these words as meaning that Jason thought that Mopsus and Idmon were inferior prophets to Phineus (so Wagner) or that he distrusted them (so Langen); but Jason has been given no grounds for rating them below the blind old man or for disbelieving them (various predictions by them have already been proved true),

and it would be amazingly out of character for this diplomatic leader to voice such notions in the presence of Idmon and Mopsus, and before their comrades too.

**547–625** This episode's warmth continues here, as the Argonauts' help receives its due reward and Phineus responds to Jason's request immediately and generously with a useful and heartening prophecy (and thereby grows from a figure of pathos into an impressive personage, demonstrating what he was once and is now again). The drama continues too, as the seer recounts the trials and dangers that lie ahead of the heroes on the way to Colchis. His exotic and colourful travelogue whets the appetite and arouses real anticipation, especially in connection with the Symplegades, on which he dwells in a gripping passage. As well as indicating that there will be significant variations from the Apollonian narrative of subsequent events (so that we will read on, intrigued), Phineus' speech shows that the adventures yet to come will be decidedly emotive (frightening, exciting, moving etc.), and he still leaves much unclear (so that we are kept in some suspense). There is interest (and entertainment) on the intertextual level too, as VF tries to outdo AR with a more affecting prophecy by a more helpful prophet. Our poet aims at a greater emotional impact by making his lines more solemn, sensational, vivid, pathetic and so on. He also drops many of the (potentially confusing) names and details passed on to the crew by Apollonius' soothsayer (cf. Harmand 9 ff., Levin 160 ff., Hershkowitz 207) and produces a speech which is more economical and focused, and also more positive, encouraging and knowledgeable.

**547 ff.** VF builds up the prophet and his coming prophecy here by means of an impressive preamble, one which is more arresting than anything found at AR 2.301 ff., where the old man just speaks out, without the trappings of inspiration, and (as he is cleaned up by the Argonauts) undergoes just an outer rather than an outer and inner metamorphosis (cf. Adamietz 60). The much more extensive change to Phineus (due to divine rather than human agency) in Valerius ushers in the substantially altered nature of his seer's speech.

**547 f. ille, ducem**: note the intimate juxtaposition. There is also warmth in Phineus' touching eagerness to repay his helpers here and in the reciprocity in his swift curtailment of Jason's *preces* (which responds to Zetes' speedy *mitte preces* addressed to Phineus himself in 471, as is noted by Shelton 234).

**ferre preces**: there is solemnity in the diction as well as in the subject-matter of the preamble to Phineus' speech. *Fero* (= 'offer, bring': *OLD* s.v. 26b, Langen on 2.282) with *preces* as its object appears elsewhere only in higher genres (Virg. *Aen.* 8.60, Sen. *Phoen.* 500, *H.O.* 1488, Sil. It. 12.327 f., VF 4.218, 8.442).

**nec dicere passus/ amplius**: this may well allude wittily to the fact that Valerius' (more self-confident and focused) Jason does not make another speech in this episode, unlike Apollonius' Jason, who speaks twice more after Phineus' prophecy (at 2.411 ff. and 438 ff.).

**hic demum**: presumably the idea is that ever since the punishment in mid-prophecy for revealing Jupiter's plans (479 ff.) Phineus had not prophesied, until this point. Spaltenstein objects to this interpretation on the grounds that Phineus had been acting as a seer to his neighbours in AR (2.453 ff.). However, VF makes no mention of any neighbours, deliberately excluding them, and such an unusual aspect to the divination here makes it more remarkable and imposing; it is also affecting to see Phineus resuming his dignified mantic role after so long, and doing so to aid his benefactors.

**vittas laurumque capessit**: for fillets and garlands/sprays of Apollo's laurel as attributes of seers cf. e.g. 1.208 f. (of the inspired Mopsus) *vittamque comamque per auras/ surgentem laurusque rotat*, 385 f., Lucan 5.142 ff., Stat. *Theb.* 1.42, 7.784, 8.276 f. Phineus may well be parading these trappings here (and making the invocation in 549) in a deliberate attempt to strengthen belief in his utterance and so reassure Jason (addressing his anxiety at 544 ff.).

**549 numina nota ciens**: he is invoking Apollo (whose laurel he is grasping), a god well known to him as the inspirer of his divination (cf. 445 f., 468).

**stupet**: during Jason's interchange with Phineus the stunned (awed) reaction of *Aesonis inclita proles* here before the prophecy probably represents a positive spin to the stunned (perplexed) reaction of ἥρως Αἴσονος υἱὸς after the prophecy at AR 2.410 (where he is ἀμηχανέων κακότητι).

**Aesonis inclita proles**: this is a grave epic periphrasis. *Proles* on its own (see 141n.) and the phrase *inclita proles* (cf. Ovid *Met.* 9.229, Sen. *Med.* 511, Hom. Lat. 248, 520) are high style, and *Aesonis proles* occurs here only. This is part of the process of building up Jason, and so too *ducem* in 547 accents his leadership qualities, and (in contrast to AR) he is highlighted by being made to figure here and by having Phineus' words

at 553 ff. addressed to him (rather than to all the crew). There is a further aspect to the diction: if even the impressively designated Jason is amazed at Phineus, the seer must be really impressive himself.

**550 ceu**: see 452n.

**numquam poenis ... gravatum**: there seems to be a novel variant here on the common expression *poena gravis* (*TLL* VI,2.2297.54 ff.). *Numquam* and the plural *poenis* conjure up the various sufferings of the old man (loss of status, exile, blinding, persecution by the Harpies: see 444 ff.) over a lengthy period, and so bring out the extent of the remarkable change in him here (reinforced by *nullaque .../peste Iovis*). He has been well and truly delivered from his punishments (so Adamietz 60). There is similar emphatic fulness over the transformation at 551 f.

**551 f. tam .../... artus**: following on directly from *numina nota ciens* (549) and immediately prior to the prophecy at 553 ff., the alteration in Phineus will be due to divine inspiration, which often made the possessed seem awesome and brought about a remarkable metamorphosis (cf. Virg. *Aen.* 6. 47 ff. *ante fores subito non vultus, non color unus,/ non comptae mansere comae, sed pectus anhelum,/ et rabie fera corda tument, maiorque videri/ nec mortale sonans*, Ovid *F.* 6.539 f. *vix illam subito posses cognoscere, tanto/ sanctior et tanto, quam modo, maior erat*, Sen. *Ag.* 710 ff.). This would also increase the impact of the seer's words on Jason, so that he would believe the prophetic speech and take comfort from it.

I suspect play here on the fact that VF has himself made his Phineus more dignified and attractive, more imposing and less feeble than AR's squalid old man, invigorating and enhancing the character.

**honos**: the noun here will denote dignity and grace, and may even embrace radiance and beauty (cf. Austin on Virg. *Aen.* 1.591).

**senectae**: rather than a genitive with *maiestas*, I would take this as a dative with *infusa*, meaning 'his old age' or virtually 'the old man' (*OLD* s.v. 2b).

**infusa**: *infundo* = 'impart' was rare (*TLL* VII,1.1508. 10 ff.).

**novus**: instead of just being 'new' or 'restored', the *vigor* here will also be 'extraordinary' (*OLD* s.v. 3), on a par with *mira* and suiting the general singularity here.

**auxerat**: 'had glorified, enhanced' (see *OLD* s.v. 5).

Stroh 60 compares Virg. *G.* 4.418 (of Aristaeus after Cyrene anointed him with ambrosia) *habilis membris venit vigor*. That does seem to have

been in our poet's mind, as in Virgil too there was a sudden access of vigour to limbs, as a result of divine action, for one who had recently asked for help and received it, and who was, like Phineus (481), a benefactor of mankind (cf. e.g. Mynors on Virg. *G.* 1.14 and 4.283). *Novus* (with the nuance 'additional, fresh') seems to allude to the picking up of that Virgilian precedent, while *auxerat* tops *venit* (so that old Phineus actually surpasses young Aristaeus somewhat), and here the invigoration happens to one who is himself an august and aged seer about to prophesy by the sea, whereas Aristaeus was about to receive prophecy from an august and aged seer by the sea.

**553 ff.** Here a grateful and thoughtful Phineus tries at some length to calm and cheer his benefactor with his words from the start and, in his own interests (see 581–584n.), to psych Jason up for the encounter with the Cyaneae. He hints at success in the quest for him, twice (in 553 and 555 f.), at the very beginning of his speech, picking up the hero's concerns about the *operum summus labor* in 545. At 554–556 Phineus takes up Jason's claim of the support of divinities (540 ff.), saying in effect that he knows that he has such backing (perhaps with the pawky implication that he is a *vates* after all) and that it will bring him glory, and he dwells comfortingly on the divine helpers (who take precedence over and dwarf the lone and thwarted mortal Pelias). Whereas AR's Phineus began by stating that he cannot tell the Argonauts everything and that Zeus wants prophecy to be incomplete (2.311 ff.), VF's more accomodating seer promises extensive information (in what is a shorter speech!) at 557 f., and at 559 f. affirms that Jupiter himself is behind this full prophecy (which suggests a heartening care by Him for the crew and gives Phineus' words real authority), on top of taking a positive outlook over the mission's successful outcome. There are also various light-hearted touches which fit with the speaker's exuberant mood but should also be reassuring and relaxing for Jason. Only after this careful preamble does Phineus move on to the actual dangers that lie ahead (at 561 ff.).

Here our poet has an eye not only to AR but also to Helenus' speech to Aeneas at Virg. *Aen.* 3.374 ff. *nate dea (nam te maioribus ire per altum/ auspiciis manifesta fides, sic fata deum rex/ sortitur volvitque vices, is vertitur ordo),/ pauca tibi e multis, quo tutior hospita lustres/ aequora et Ausonio possis considere portu,/ expediam dictis: prohibent nam cetera Parcae/ scire Helenum farique vetat Saturnia Iuno*. That passage too is spoken by a soothsayer inspired by Apollo (3.372) in response to an anxious hero's

request for information and forms a preamble to a description of and advice about what awaits the addressee on his onward voyage; and in the Virgilian lines too there are remarks about divine support for the voyage and a prohibition on prophesying, together with the words *fata*, *expediam* (at the start of a verse), *prohibeo* and *for*. The phrase *farique vetat … Iuno* is clearly picked up and topped by *fandi mihi Iuppiter auctor*. Also in VF there is no mention of any restriction on the seer's knowledge and he says that he will unfold a lot (557 f.) rather than a few things out of a lot, so that this prophet would appear to be even more knowledgeable and helpful than Helenus.

553 **tum canit**: the primary sense of the verb is 'prophesy' but in view of the nature of Phineus' opening remarks there may well be sport with the meaning 'celebrate, extol'.

*Tum canit* occurs elsewhere only at Virg. *Ecl.* 6.61 and 64 (in connection with Silenus' song), where it also appears at the start of the hexameter and refers to learned words delivered by an elderly character before an interested audience. VF thus puts Phineus (inspired by Apollo) on a par with Silenus (whose song was linked with Apollo: *Ecl.* 6.29, 82 f.), and attaches to his speech associations of the pleasurable and the marvellous (cf. *Ecl.* 6.27 ff.) and also a hint of playfulness (cf. *Ecl.* 6.13 ff.), all of which suit his opening sentence.

**o terras fama venture**: there is solemnity in the spondees (and in the alliteration in 554). At the same time there is a twist here to *fama* (nominative) *venit per terras* and similar expressions, and the phrase is wittily applied to this great sailor (who will travel through all lands in fame, and reach quite a few in person).

554 **sociis ducibusque deis**: causal ablative (like *arte benigna*). There is a pawky touch in that Apollo himself by inspiring this prophecy is acting as an ally and guide for Jason.

**arte**: 'skill' and/or 'craftiness', as Pallas demonstrates both in the poem, in instructing Argus (1.477 f.), in persuading Neptune to save the Argo (1.642 ff.), in piloting the ship (2.48 ff.), in her speech at 5.649 ff. and perhaps in building the Argo (see 543n.).

555 **ultro**: 'by his own action, on his own initiative'. Here applied to the unintentional result of the initiative, the adverb flippantly conjures up the idea that out of some perverse desire to glorify Jason Pelias was deliberately raising him to the stars.

**ad sidera tollit**: for expressions like *tollere ad sidera/caelum* meaning 'exalt', quite possibly with an idea of immortal glory, see *OLD* s.v. *sidus* 3c, *TLL* III.91.10 ff., Nisbet and Hubbard on Hor. *C.* 1.1.36. There is irony in Pelias achieving this when he is in fact trying to put an end to Jason's fame, remove him from cognizance and kill him (cf. 1.29 ff.). There may also be allusion to the stellification of the Argo to enliven the phraseology.

**556 demens**: Phineus also spoke of folly in the opening of his prophecy in AR, but there it was his own foolishness in disclosing all of Zeus' plans (ἀασάμην ... ἀφραδίῃσιν, 2.313). Here the stupidity is transferred from the Valerian prophet to Pelias (which would cheer Jason).

**profugi ... Phrixi**: *spero* here means 'anticipate, expect' (*OLD* s.v. 5, L&S s.v. II), although there may well be play on the 'hope for' sense, as the Golden Fleece is something that people in their right minds would hope for normally. The rather lengthy periphrasis for the fleece here might be mere padding, but more probably reinforces obliquely the positive attitude above, by alluding to another hero who foiled a plot to kill him by royalty in Greece (Ino), leaving home and making a successful voyage to Colchis, where he became involved with a daughter of Aeetes (cf. 1.520 ff.).

**557 fata**: as Phineus' speech shows subsequently, this denotes events which, it appears, are fated to happen on the rest of their trip, if they make it through the Symplegades (581 ff.), i.e. the landing in the realm of Lycus (589 ff.), the deaths of two Argonauts there (591 ff.; cf. 5.2, 21), the arrival at the Phasis (616) and the initial alliance with Aeetes (618 f.).

**locosque**: as the rest of the speech makes clear, these are places on the voyage which the heroes must successfully navigate (the Symplegades), which they will land at and sail by, and which they must avoid. There is subtle point in the highlighting here of the topographical information: although this Phineus has much less to say about *loci* than AR's seer, his briefer remarks would be easier to remember and are more useful and relevant (focused on spots that are important to the crew, and providing consistently valuable background), in contrast to the long and learned travellogue in the Greek epic.

**558 expediam ... docebo**: the emphatic placement of these verbs dominating the line highlights how informative this Phineus is. VF's seer is very eager to be of assistance and does not qualify his remarks punctiliously (unlike AR's prophet at 2.311 ff.), and this would seem to be partly

in response to that same attitude in Zetes when Phineus needed aid himself (unlike Apollonius' Zetes: see 465–486n.) and partly out of personal interest (581–584n.).

**rerumque vias finemque**: *rerum vias* denotes the 'course of events' (cf. 3.17) on the voyage (*via* is cleverly employed of events on a journey). *Finem* refers to the end of the trip, i.e. the arrival in Colchis (covered in some detail at 616 ff.).

**560 saecula**: for *saec(u)lum* denoting the course of human affairs see *OLD* s.v. 9b and cf. esp. Sil. It. 3.11 (of Ammon) *fatidico pandit venientia saecula luco*.

**te propter**: 'out of consideration for your interests' (*OLD* s.v. *propter* 8).

**fandi … auctor**: 'sanctioner/ prime mover of prophetic speech' (see *OLD* s.v. *auctor* 3a, 12 and s.v. *for* 2c).

**mihi Iuppiter**: the juxtaposition intimates quite a turn around, with Jupiter and Phineus now reconciled.

**561 ff.** The Valerian Symplegades here are even more formidable than their Apollonian counterparts (at 2.317 ff.), and so to help the crew this Phineus needs to offer more information about them and be more upbeat about the possibility of dealing with them successfully. VF describes the rocks in more detail than his predecessor and presents an arresting picture to give us our first impression of them in the poem. He highlights extraordinary and forbidding aspects—their movement, speed, constant collision and the massive impact of their clashes. His obvious awe and fear encourage the same reactions in us. He builds anticipation of an exciting encounter with such a remarkable hindrance (and does not dissipate it by letting this episode run on too long before the Argo moves on to the Symplegades). As a result of all this Valerius' Argonauts seem all the more admirable when they actually tackle the rocks, and their triumphant navigation of them seems an even greater feat.

**561 f.** On the confused nomenclature and location of the Cyaneae in general see McKeown on Ovid *Am.* 2.11.3–4 and Kleywegt on VF 1.1–4. VF's (more learned) seer takes over the name Cyaneae used by Phineus at AR 2.318, but with *errantes* and *concurrere* he adds allusion to other names (and epithets) for the rocks, which were also called Πλαγκταί (which Valerius seems to have taken to mean Wanderers: cf. Huebeck and Hoekstra on Hom. *Od.* 12.55–72), Πληγάδες (AR 2.596, 645) and

Συμπληγάδες, and which were described as συνδρόμοι (Pind. *Pyth.* 4.208, AR 2.346) and συνδρομάδες (Eur. *IT* 422, Theoc. *Id.* 13.22). For these rocks situated at the mouth of the Euxine cf. e.g. AR 2.318 (and schol.), 346, 549ff., Strabo 7.6.1, Stat. *Theb.* 5.346f., Hygin. *fab.* 21.1 *Argonautae cum per Cyaneas cautes, quae dicuntur Symplegades, intrassent mare quod dicitur Euxinum.*

**Cyaneas**: the dread name is deliberately delayed and is doubly emphatic by position. The juxtaposition of *furor* (also stressed by placement) is eloquent.

**furor … concurrere**: *furor* embraces madness, rage, savagery and violence (*TLL* VI,1.1629.49ff., 1631.32ff., *OLD* s.v. 2, 4, 5), while *concurrere* denotes rapid movement (by charging enemies) and violent collision (*OLD* s.v. 3, 4). Our poet's Symplegades seem to be faster than his model's (so here *concurrere* tops ξυνίασιν at this point in AR 2.321), and Phineus helpfully highlights their swiftness here at the start and (for stress) subsequently at 566, 573 and 574f. The rhythm of this line reinforces the notion of speed.

Here the menacing personification of the Cyaneae begins (continued at 563, 566, 575, 576, 583 and 585). This may be a development of Pindar *Pyth.* 4.209, where they are described as ζωαί.

**563 necdum ullas videre rates**: the implication seems to be that they would view the Argo as novel prey and so swoop on it voraciously and (as at Hom. *Od.* 12.66ff., AR 2.339f.) destroy it. The Cyaneae seeing vessels looks like a sinister inversion of the Argo's crew seeing the rocks at AR 2.318. *Ratis* (which often means 'raft') suggests the ships' vulnerability (Murgatroyd on Tib. 1.3.39–40).

*Necdum … videre* in the mouth of the blind old man is a darkly droll touch (cf. *vides* = 'one sees' in 566).

**comminus**: the adverb was often employed in a military context (*TLL* III.1893.36ff., 1894.28ff.).

**564 saxa premunt cautesque suas**: 'press', 'attack' and 'afflict' are all possible senses for *premunt* (*OLD* s.v. 1, 7a, 8). As Spaltenstein points out, the (unsettling) hostility of the Symplegades to each other here and below is not found in AR.

Whereas AR at 2.321f. has the Cyaneae smashing against each other εἰς ἕν, VF refers specifically to their *saxa* and *cautes*, thereby building up their (hard, crushing) rockiness, and introducing witty play with the doublet (continued at 565f. *tremere … solum, tremere …/tecta*,

566 *illae* ... *illae* (and there the Cyaneae come together for a second time after 564), 567 (with its twofold *di* to deal with this pair), 568 *auxilium mentemque*, 570 *unde* ... *volucres* and 572 f. *siqua* ... *mora, si* .../*ulla quies*). Note also the word order (whereby the verb of crushing is hemmed in by terms for rocks) and the onomatopoeia (frequency of s, x, c and q from *sua* in 563 on).

**cum vincula mundi**: the mss.' *cum* need not be emended (to Heinsius' *ceu* or Bury's *tum*, beginning a new sentence). Taylor-Briggs 112 has convincingly explained it as introducing an inverted *cum* clause (a favourite Valerian construction, found elsewhere in book 4 at 222, 357 and 680) after *sua* .../... *suas* (and so there is no need to posit a lacuna after *vides* in 566, as Courtney does).

The reference is to the earth's foundations tottering when the rocks meet. For the hyperbole cf. e.g. Hes. *Theog.* 839 ff., 849 ff., Ovid *Met.* 5.356 ff. For *vinc(u)lum* used of a fastening in nature see *OLD* s.v. 4b and cf. *Aetna* 230 *firma aeterno religata est machina vinclo*. This detail seems to build on the Cyaneae lacking roots below fixing them to the sea-bed at AR 2.320, to get greater impact and to bring out the effect of the (more violent) clashing below (not in AR) as well as on the surface.

**565 tremere**: the verb denotes shaking due to the crashing of the Symplegades and perhaps also due to fear. The dactyls and assonance of short e in this verse fit with trembling. The repetition of *tremere* makes for emphasis and also intimates iteration. Whereas AR 2.323 has water thrown up by the rocks' contact falling noisily on the shore, VF has the stronger shaking, on the shore and beyond.

**ecce**: this word is often used to introduce a sudden event (*OLD* s.v. 4, Servius ad *Aen.* 2.270 *hac particula utimur quotiens repentinum aliquid volumus indicare*), so that it is on a par with *repente* later in the line and reinforces the notion of rapidity in connection with the Cyaneae. Jim McKeown suggests to me that *ecce* (like *prudentia* (= *providentia*) in 622) is droll in the mouth of a blind seer.

**566 illae redeunt, illae aequore certant**: interpretation is uncertain (cf. Liberman p. 277 n. 96). *Redeunt* may mean that after the collision at 563 f. the rocks are coming together again and clashing (*certant*); no mention of them parting has been made by VF, but he could have skimmed that detail to get a sense of speed. Alternatively *redeunt* could mean that after smashing together at 563 f. the Cyaneae return to their starting-place (on the shores); if so, there would be asyndeton to convey swiftness in *illae*

*aequore certant* (= '[and then] they fight at sea'). For repetition of *ille* in connection with succeeding actions Liberman cites Stat. *Theb.* 2.93 *capit ille dapes, habet ille soporem.*

Repeated sound (ill, ae and nt occur twice) matches the repeated action (the second clash).

**567 f.** Phineus is careful to offset his picture of the dangers of the rocks by immediately suggesting that deities may aid the Argonauts and by putting across that possibility strongly (in 567 the forceful alliteration; the repetition of *di*; the emphatic placement of the first *di* and of *ipsi*, so that they frame the line; the comforting juxtaposition *di tibi* and enclosure of *tibi progresso propius* by *di* and *di*; the delay of *forsitan*, to play down the indefiniteness; in 568 the prospect of *auxilium* AND *mens*). He also mentions the gods' help ahead of his own, thereby foregrounding it. In all of this he is more heartening than AR's prophet, who does not mention divine assistance at this point (cf. Feeney 316), and only raises that possibility at 2.336 ff. (where, unlike VF, he also talks of the chance of heaven hindering rather than helping and of the Argonauts failing and being killed).

**auxilium mentemque dabunt**: the prophecy comes true at 670 ff. (where Minerva hurls a lightning-bolt though the parting Cyaneae as a sign for the frightened Argonauts, with the result that *rediere viris animique manusque* and Jason cries *sequor* and speeds on between the rocks) and at 682 ff. (where Minerva and Juno hold back the Symplegades). So feasible senses for *mentem* here are 'purpose', 'will, inclination', 'composure, resolution' and 'courage' (*OLD* s.v. 7, 9, 10, *TLL* VIII.728.2 ff.).

**568 f. ast . . . / . . . tua?**: in the face of these (much more awesome) Symplegades VF's Phineus is given pause for thought and is not as ready to trot out advice as AR's old man is (at 2.324 ff.). There is also teasing of the reader here, as at first it seems as if Phineus might well not have counsel, but then he does offer some valuable advice at 573. He prefaces that with another stern warning about the peril of the Symplegades (and the dangers at 570 f. are not found in connection with AR's rocks).

**ausa**: there is gravity here. The noun was almost entirely poetic and was common in epic (*TLL* II.1258.66 ff.).

**monitis**: the idea will be aiding with 'advice' rather than (so Spaltenstein and *TLL* VIII.1413.28 ff.) 'predictions', as VF here clearly has an eye to AR 2.324 ff. (where the seer helpfully advises the crew on how to deal with the Cyaneae, without making predictions), and Phineus

comes out with useful advice in 573 (prior to the *sors ... divum* at 581 ff. adduced by Spaltenstein).

**570 tenditis**: 'you are proceeding' and quite possibly also (with an implication that hard work will be involved and opposition will be encountered) 'you are straining' (see *OLD* s.v. 8, 12).

**unde ... volucres**: birds would stay clear of the Cyaneae because of the frightening noise and disturbance and the danger to them from the collisions. This birdless aspect makes me think of Avernus (Virg. *Aen.* 6.239 ff. and Austin ad loc.), with all its dreadful and deadly associations. It may well also be a witty intertextual allusion to the dropping of Phineus' suggestion of using a dove as a guide to getting through the rocks at AR 2.328 ff. The absence of birds looks to AR's model too—Circe's speech to Odysseus about his voyage (for the Homeric influence see Knight 172 ff., Nelis 228 ff.). There, at *Od.* 12.62 ff., birds cannot get through the Planctae, not even doves, but are killed by them. VF tops that by making his wiser birds (and winds and Neptune) not go anywhere near the Symplegades.

Winds were notorious in this general area (Langen cites Ovid *Tr.* 4.4.57 and *Ex P.* 1.3.53 f. *aequora semper/ ventorum rabie solibus orba tument*), so that their absence in this particular spot is striking and unearthly. Most obviously VF would be thinking of personified winds, and the rocks must be extremely swift, violent, destructive and terrifying if even those deities (who possessed such qualities themselves: cf. e.g. Virg. *Aen.* 1.81 ff.) keep well away. VF quite possibly has an eye to Pind. *Pyth.* 4.208 f., where the Clashing Rocks are said to move more quickly than the roaring winds.

There is animation in the dactylic rhythm (continued in 571) and the extensive assonance (also in 571) and alliteration. The repetition of *procul* highlights the fearsomeness of these Cyaneae.

**571** As an advance on 570 (and forming the longest and so most stressed member of a tricolon crescendo begun in 570), here the Cyaneae are so terrible that even Neptune in his own watery domain avoids them in fear, the same mighty deity who did not retreat in a panic from the truly epic storm at Virg. *Aen.* 1.81 ff. or from Typhoeus himself (2.25 ff.). This also means that the helping presence at the rocks of Juno and Minerva holding them back at 682 ff. is quite extraordinary, and that Valerius' Jason is thus favoured by heaven even more than AR's leader. Beneath the surface seriousness here I suspect some subtle humour: if one pushes

it, the idea would seem to be that Neptune is afraid of himself, his team and his chariot being squashed flat by the rocks.

**pater … maris**: for the solemn periphrasis see Bömer on Ovid *Met.* 11.202.

**pavidas detorquet habenas**: the unique *pavidas habenas* has an apt gravity and singularity. The idea may be that the Symplegades are so horrendous that even the reins are frightened (cf. 2.200 *pavidas … auras*), or (less arrestingly) that Neptune's horses are afraid (for *habenae* = *equi* cf. *TLL* VI,3.2392.69 ff.). Then again Langen (on 1.109) and *TLL* X,1.816.9 ff. explain *pavidas* as a transferred epithet, with the fear that the god feels transferred to the *habenae* (which may denote the reins or the team).

Apart from Sil. It. 6.260 (*detorsis laeva celer effugisset habenas*) and Claud. *Rapt. Pros.* 3.242, the only other surviving example of *detorquere habenas* is Virg. *Aen* 11.765 (of Arruns tracking Camilla) *hac iuvenis furtim celeris detorquet habenas*, so that our poet's use of *detorquet habenas* at the end of the line preceded by a trisyllabic adjective for *habenas* will be an echo of that. In addition to the elevation achieved via the reminiscence, Virgil's words refer to a mortal on land eagerly following his prey (who is fierce, frenzied, swift, dangerous and destructive: see *Aen.* 11.648 ff., esp. 664, 709, 718, 760 and 762); in Valerius the phrase refers to an immortal at sea fearfully shunning predators (which possess those same characteristics of Camilla, perhaps by implication to a much greater degree). So too the Cyaneae are soon to be stilled with the help of heaven, like Camilla (*Aen.* 11.785 ff.).

**572 f.** Most editors accept the mss.' *tunc* in 573 and see conditional clauses here, but in common with Langen I just cannot see the logic in that. Whether one reads *fieret* (most mss.) or *fuerit* (codex Carrionis) or *fiet* (Baehrens) in 572, and whether one supplies *est* or *esset* with the gerundive in 573, it seems to me nonsensical to say that if the rocks pause(d) briefly or rest(ed) at all, one could/should rush through them as they are in the midst of withdrawal (i.e. when they are no longer pausing or at rest), as this renders the *mora* and *quies* completely beside the point. There is no reference later to any halt by the Symplegades when the Argonauts reach them, and at 670 ff. Minerva does not wait for any cessation but hurls the thunderbolt just as they are parting, leaving the heroes to sail through them during their *recursus*.

Langen makes sense of 572 f. by taking *si* each time to express a wish (see *OLD* s.v. 10) that the rocks did pause and rest, and by making the

minimal change in 573 of *tunc* to *nunc* (meaning 'as it is': see *OLD* s.v. 11). The wishes intimate that the Cyaneae do not pause even briefly at any point (from 574 f. and 657 f. it would appear that there is no real halt when they reach the shores at the end of their parting or when they clash together) and do not rest at all once they start to move (together or apart). Thus Phineus is here highlighting their constant movement (to stress the danger) and (in his concern for Jason; and for his own sake: see 581–584n.) is wishing desperately (hence the twofold *si* and the animated dactyls and alliteration) that this was not so, before going on to give him practical advice on how to cope with the actual situation (he should not sail through immediately after they begin to part, since the sea then would be too rough: cf. 643 ff.). This ceaseless motion also improves on the frequent collisions (θαμὰ ξυνίασιν) of the rocks in AR 2.321.

In 573 *peranda* (ω) is obviously wrong, but it is not easy to decide between the other options (*patranda* codex Carrionis; *properanda* M2–1474; *raptanda* Heinsius; *rapienda* Bury; *speranda* Sudhaus). A stress on speed would be very much to the point for Jason and would seem to be picked up by an explanation of the need for such speed *medio recursu* in the immediately following lines. Both *raptanda* (easily corrupted to *patranda*) and *properanda* (*pperanda* could have become *peranda*: so Liberman p. 278 n. 98) are palaeographically plausible (more so than *rapienda*). Of those two *properanda* does not entail an unparalleled sense for the verb (as *raptanda* does) and increases the suitably dactylic rhythm in this line, so I opt for that alternative tentatively.

This would be the only example in surviving Latin of *fugam properare*, but the phrase is perfectly intelligible, and (as well as having gravity and taking the addressee's attention) this would be an extraordinary expression to suggest extraordinary speed. *Fuga* could mean 'rapid movement' (*OLD* s.v. 5, *TLL* VI,1.1467.57 ff., a sense common in higher genres of poetry) and/or 'flight' (from the rocks); and *propero* would = 'perform with haste' (cf. expressions like *properare gradus, gressus, iter*: *TLL* X,2.1985.22 ff., esp. 51 ff.).

Here and at 574–576 VF continues the process of making his Cyaneae more formidable than his source's, and he also has his more helpful prophet come out with specific information (not found in Phineus' speech in AR) about when to row through the rocks, the extent of their movement, their constant motion and speed, and the effect that this has on the sea.

**574 primae … confinia terrae**: *prima terra* means 'the extremity of the land', i.e. the shore (cf. 5.96, Virg. *Aen.* 1.541 *primaque vetant consistere terra* and Austin ad loc.). *Confinium* here might = 'boundary, limit', but it would have more point (intimating a shorter and so swifter withdrawal by the Cyaneae, prior to a renewed collision) if the sense was 'nearness, proximity' (*OLD* s.v. 5, L&S s.v. II) and 'the nearness of the shore' stood for 'the nearby shore'.

**575 f. clamore ruunt**: since the Symplegades are here still rushing and have not yet come into contact, *clamor* will denote not the noise of them clashing but the din made by the sea as it is driven on violently (see *TLL* III.1254.60 ff., 1257.21 ff. and cf. esp. Stat. *Silv.* 2.2.50 *haec pelagi clamore fremunt*). But, especially as the Cyaneae are personified in this passage and are *infesti* in 576, there is a suggestion of a battle-cry in *clamore* (*OLD* s.v. 3a); so too *ruo* is often used of charging soldiers (*OLD* s.v. 5), and the two words appear in conjunction of combatants in epic poetry at Ovid *Met.* 12.494, Sil. It. 15.573 and Stat. *Theb.* 7.271 *ecce autem clamore ruunt Neptunia plebes*. So it seems that Phineus is made to liken the rocks to fighters (including epic warriors) in his address to a great fighter and epic warrior!

**omnisque tenetur/ pontus**: all the sea between the Cyaneae (a great extent of water between such mountainous and therefore broad rocks: cf. 657) is held fast in their grip and controlled by them (so that they make it move before them).

**infestis anceps cum montibus errat**: there is pregnant expression here and again (in the unique phrases *infestis montibus* and *anceps pontus*) singular diction, for a singular phenomenon, and also for gravity and emphasis. *Infestis* would seem to combine 'hostile' (to each other, and perhaps to the sea too), 'warlike, furious', 'taking the offensive' and 'harmful, dangerous' (*OLD* s.v. 1, 2, 3, 4). Dräger and Spaltenstein explain *anceps* as 'uncertain' (i.e. not knowing where it is going as it drifts along). Also possible (and decidedly pointed) senses are 'dangerous' (to the Argo; see *TLL* II.25.32 ff.) and (as the sea is driven violently between two *montes*) 'attacking on both sides' (*OLD* s.v. 3b). For the hyperbole in *montibus* of the Symplegades see Spaltenstein on 2.381 and *OLD* s.v. 4.

**577 illa … sors cognita divum**: *cognita* (= 'which I got to know') reassuringly brings out the fact that Phineus actually received the divine oracle in person and is not relying on second-hand information, vague rumour etc. So too its divine provenance is reinforced at 580 and 585.

The oracle seems to be VF's own invention, and amidst all the solemnity it contains a quietly amusing complexity. In this flashback to a flash-forward (582–584), the poet is quite possibly improving on θέσφατα at AR 2.341 by actually citing a god's words; and for the predictive device of the dove flying through the air at AR 2.328 ff. Valerius substitutes a (more impressive and encouraging) predictive voice that comes through the air from Jupiter himself. He thus contrives to present a prophecy within a prophecy, as a soothsayer here tops himself (in AR) by coming out with soothsaying from a higher source. VF also depicts a man who had been punished for revealing Jupiter's designs now allowed to reveal Jupiter's designs with impunity, and one who had offended that deity with his prophecy about him now quoting one of the deity's own prophecies.

578 **fabor enim**: apart from Servius, the only other example of *fabor* plus *enim* occurs at Virg. *Aen.* 1.261, where Jupiter says in response to Venus' concern about Aeneas after the great storm, *fabor enim, quando haec te cura remordet* (there too *fabor enim* introduces an explanatory parenthesis in a reassuring speech to a petitioner worried about an heroic voyage). VF thus puts Jupiter's own phrase into the mouth of a victim of Jupiter (now reconciled) and ushers in the quote from the god at 581 ff. with a quote from him here. He also plays on *fandi mihi Iuppiter auctor* (560) by making Phineus come out with Jupiter's words here (cf. Feeney 316) and at 581 ff. For the reader there is a clear hint of success for Jason in the trial ahead, as Jupiter in his speech in *Aen.*1 went on at once to talk of Aeneas' coming triumph.

**inani**: to build up comfortingly the hope that the seer is offering, the negatived *inani* appears to embrace 'foolish', 'trifling, unimportant', 'illusory' and 'groundless' (*OLD* s.v. 10b, 10c, 11, 12).

579 **Tartareas saevo clangore volucres**: again there is weightiness. *Tartareus* is poetic and common in the higher genres (cf. e.g. L&S and *OLD* s.v.), while *Tartarea volucris* and *saevus clangor* appear here only.

For the Harpies' nether associations see the note on 493 f.

*Clangor* may refer to the Harpies' cries (*TLL* III.1262.40 ff.) and/or the sound of their wings (cf. Virg. *Aen.* 3.226, which may well have been in VF's mind here, *Harpyiae et magnis quatiunt clangoribus alas* and Williams ad loc.).

*Saevo clangore* links the monsters with the similarly savage and noisy Cyaneae, just as Phineus' liberation from the former is connected with

the successful handling of the latter at 582 ff. (so too his escape from these creatures from the land of the dead is tied in with the crew's evasion of death at the rocks).

**580 ira Iovis**: see 474n.

**vox haec simul excidit auris**: the only parallel for the conjunction of *vox*, *excido* and *aura* is Virg. *Aen.* 9.112 f. (of Cybele's words prior to her rescue of the Trojan vessels which Turnus was about to fire) *tum vox horrenda per auras/ excidit et Troum Rutulorumque agmina complet:/ 'ne trepidate meas, Teucri, defendere navis'* (there too the phrase introduces a speech that begins with *ne* plus an imperative and refers to ships). As well as making for solemnity, the reminiscence has associations that foreshadow for us the Argo's successful navigation of the Cyaneae, since in Virgil thanks to a divinity there is a miraculous escape from destruction for ships, which move away from the danger to the open sea (*pontoque feruntur*, 122; cf. VF's *Pontum penetraverit* in 582).

**581–584** The future perfects at 582 f. make it clear that it will only be after a craft has penetrated the Euxine and the Symplegades have become fixed that Phineus can hope for pardon and an end to his punishment. The Harpies have been driven off by the Boreads as prophesied (431 f.) and, according to Typhos, Jupiter has ordered them to leave Phineus in peace (522 f.), so it does seem likely that the retribution is now terminated, but Jupiter could always reverse that, or there could be other unforseen problems. Accordingly the idea seems to be that the old man still cannot be sure that his punishment is over and won't even be able to hope that it is until the Argonauts make it through the Cyaneae (and at this point it is not certain that they will). This represents a tantalizing late twist and a refinement in retribution not found in AR (and the lateness in the revelation about pardon looks like repayment for the premature revelation of Jupiter's plans by Phineus). This also suddenly gives touching and amusing point (because of his personal interest) to the prophet's initial encouragement at 553 ff., and at 561 ff. to his full explanation of the dangers of the rocks, his wishes for a pause in their clashing, his heartening optimism about the Argo's successful navigation of them, his advice on how to achieve that, and his return to the great dangers involved (at 574 ff.). At 587 ff. too he is concerned to keep up morale for the Argonauts' sake and for his own.

**581 impende**: 'expend' or 'waste' (*OLD* s.v. 2, 3b, *TLL* VII,1.546. 18 ff.).

There is gravity in the spondees in this line (and in the alliteration at 582 and 583).

**582 Agenoride**: the epic patronymic is solemn, or mock-solemn.

**Pontum**: the employment of *penetro* in this line (as Spaltenstein points out) in conjunction with the reference to the Cyaneae in 583 makes it clear that contrary to the practice of some editors the noun should be printed with a capital p (= the Black Sea in particular rather than sea in general).

The juxtaposition with *Agenoride* looks like a learned allusion to Phineus' ancestry: in many accounts he is the son of Agenor and so the grandson of Neptune (444n.); and VF could be sporting with the alternative tradition that makes him the son of Neptune (cf. Apollod. *Bibl.* 1.9.21).

**583** VF's Phineus is better informed than AR's seer, who apparently did not know that the Symplegades would stop clashing. It was fated that if a ship passed through them they would cease their constant motion and become fixed (cf. 708 ff., AR 2.604 ff., Apollod. *Bibl.* 1.9.22, *Orph. Arg.* 711 ff.).

**rabidi ... montes**: for *rabidi* (if that is the correct reading: C's *rapidi* would make for a striking juxtaposition with *steterint*) cf. *furor* in 562, *fera* in 585 and *insana* in 641. There is no precise parallel for *rabidi montes*, so this would be another weighty and aptly unusual expression.

**585 f.** At AR 2.329 ff. Phineus tells the Argonauts to let a dove try to fly between the Cyaneae and to row after it if it gets through, but to give up if it does not. This Phineus too has alternatives in connection with the rocks, but as his own fate is tied in with this obstacle the tone is more involved (in 586, with the awful *Dirae* in emphatic position, reinforced by *saevae*, with its mournful assonance and rhyme) and, hopefully and encouragingly, he takes a more positive outlook, putting the triumphant outcome first in 585 (to highlight it and give it precedence), not actually mentioning the Argo itself failing and being destroyed in 586 (in contrast to AR), placing the upbeat 587 f. immediately after that line on failure, to counteract it (there is nothing like *certe digna manus* in the Greek epic), and (over 585–588) dwelling more on the alternative involving success (in contrast to Apollonius' seer).

**sic deus**: in view of 580 and 581 f. the reference will be to Jupiter.

**fera saxa**: the Cyaneae are obviously 'dangerous' and 'forbidding', and in line with the earlier personification of them they will also be 'ferocious' and 'cruel' (*OLD* s.v. 5, 6, 7a, 7c).

*Fera saxa* occurs elsewhere only at Ovid *Ex P.* 2.6.9 f. (to his friend Graecinus, who should have warned him of the risk that he was running before he was banished) *cum poteram recto transire Ceraunia velo,/ ut fera vitarem saxa, monendus eram*. The echo is apposite in the mouth of Phineus as the phrase had been used by another resident in this general area who had been exiled for offending a great power. VF also rings the changes on it: here it is literal (not metaphorical), is applied to a future danger for others (rather than a past one for the speaker himself), and is transferred to the much more perilous Symplegades, which will be surmounted (whereas Ovid was shipwrecked).

**patescunt**: 'give access' (see *OLD* s.v. 2 and cf. esp. Sen. *Thy.* 592, of the sea, *strata ludenti patuere cumbae*). The present tense here (and in 586) envisages the process as already under way.

**586 pabula**: see 450n.

**Dirae**: see 426n. After seeming to exclude birds from his version of the prophet's advice at 570, here our playful poet suddenly does work in an avian connection after all, in the form of the Harpies, which look like a grisly variant on AR's dove.

**587 ff.** Like AR at this point, VF moves on now to the land of the Mariandyni. Apollonius' Phineus at 2.345 ff. gives directions to the place and a brief description of a cave, promontory and river (Acheron) there, which is helpful enough, but Valerius makes his seer more helpful and focused (and more knowledgeable than the erudite Hellenistic prophet), adding much important information on top of topography. His Phineus begins reassuringly on an upbeat, giving the name of the king of the Mariandyni, pointing out his gentleness and mentioning that they have enemies in common (the Bebrycians), which means that the Argonauts would get a warm welcome from him and could rest there, as they will need to after the ordeal of the Clashing Rocks (and that happens at 733 ff.). But this Phineus does not want them to stay long in that unhealthy place, so he next warns Jason of the pestilence from the local river Acheron which will prove deadly to his crew. He is thus preparing his addressee for the worst, and he appends encouraging remarks at 592 f. Then, also as part of his warning, he progresses to a gripping and disturbing description of Acheron (making it much more awesome than

it is in AR's passage) and concludes by urging Jason to leave the area quickly.

**587 currere**: this verb of movement reinforces the need for speed in connection with the Cyaneae, and is neatly positioned between the rocks (*medias … cautes*). There is sport here, as *concurrere* (vel sim.) is often used of the Rocks themselves (McKeown on Ovid *Am.* 2.11.3–4).

**588 (certe digna manus)**: there may be play in *certe* (for Phineus it is not certain that the heroes will get through the rocks, but it is certain that they deserve to). Spaltenstein seems to take *manus* to denote the Argonauts' hands (as employed in rowing, presumably), which is possible, but 'band, company' is a more likely sense for the word here.

**vacuumque … aequor**: this simple, encouraging prospect replaces all the geographical details given by AR's Phineus at 2.345 ff.

**589 f. Lyci**: Lycus, king of the Mariandyni, had recently gone off on an expedition against the Bebrycians to get revenge for the death of his brother at the hands of Amycus; the expedition was successful, although Pollux had got in first with Amycus by killing him (see 733 ff. and the note on 170 ff.). With a sly touch by VF, this is a much more useful king's name for Phineus to pass on than that produced by the soothsayer at AR 2.359 (the irrelevant Pelops).

**remeat …/Bebryciis**: as Manitius and Stroh point out, here VF has an eye to Lucan 2.552 f., where Pompey says to his troops *Parthorum utinam post proelia sospes/ et Scythicis Crassus victor remeasset ab oris*. That is neatly turned: there a leader wished that a dead commander had returned from campaign victorious; here, in another encouraging address to warriors, a leader is informed that a living commander is returning from campaign victorious. At the same time the return of Lycus may play on Phineus' instructions at this stage about the Argonauts turning back (νοστήσαντες) from the island of Thynias at AR 2.352.

**591 mitior**: the word was applied to animals in the sense of 'not fierce' (*OLD* s.v. 6b), so there could be learned play by VF on the 'wolf' idea in Lycus' name. The king duly shows his kindness and gentleness in the welcome that he gives the crew at 737 ff. For Jason's benefit, *mitior* is emphatic by position (like *toto* in 590).

**siquem**: first the seer Idmon and then the helmsman Tiphys will die there of the pestilence (5.2, 15). Initially (to break the news of his losses

gently to Jason) it seems that there will be only one death, but 598 makes it clear that there will be more than one (but still leaves readers in suspense, uncertain of exactly how many will die in Valerius' version). Phineus may not know precisely who is going to be killed, but there is much more point if he does. There would be a sombre complexity in one prophet here prophesying another prophet's death (which the latter seer thanks to his mantic skill already knows is imminent: see 1.238 f., 360 f., 5.3) and in Phineus concealing the fact that Idmon will soon be dead in the same way that Idmon conceals the same fact. Idmon was a valuable member of the crew (1.228 ff., 3.175 ff., 439 f.), and was well loved and sorely missed after his death (5.6 ff., 35 ff.). Tiphys, of course, was even more valuable, and his demise causes great consternation (5.13 ff., 35 ff.). If he is aware of the identity of those about to die, Phineus would be hiding it so as to lessen the impact on the morale of the Argonauts (especially the important helmsman), so that they would cope better with the Clashing Rocks, for their sake and his own.

**592 perculerit vicina lues**: usefully (and pawkily) this is a warning of a greater peril than that posed by the breakers mentioned by Phineus at AR 2.348. For *percello* with such a subject (very unusual) cf. Col. *R.R.* 7.7.1 *dum adhuc paucas pestis perculit* and see *OLD* s.v. 2b and *TLL* X,1.1196.46 ff. The primary sense of the verb is 'strike, knock down', so VF may well have chosen it to allude to Idmon's death (struck by a boar) at AR 2.815 ff.; and *casus* (which can mean 'fall') later in the line could reinforce that (cf. AR 2.827, where Idmon falls to the ground).

**ne defice**: this phrase occurs elsewhere in Latin only at 2.596, where Helle says to Jason *ne defice coeptis*, and Virg. *Aen.* 6.196 f., where Aeneas appeals to Venus' doves to lead him to the Golden Bough and says to her *tuque o, dubiis ne defice rebus,/ diva parens*. There seem to be deliberate links. Here too, as at 2.596, the words are uttered by a Helper encouraging Jason to persevere on his arduous journey to the distant Phasis. At *Aen.* 6.194 ff. the phrase was spoken by a hero who was asking for guidance to the Golden Bough in its grove; here it is spoken to a hero who is receiving guidance to the Golden Fleece in its grove.

**593 atque animos accinge futuris**: Jason must ready his mind/courage for what lies ahead after the deaths (subsequent challenges, problems, setbacks etc.). *Accingo*, which is often used of arming (*OLD* s.v. 2), is the mot juste in connection with a warrior. The alliteration is vehement.

In these words and in the preceding *ne defice, casus/ praedicti memor* there seems to be a dig at AR, because at 2.835, 858 ff. and 887 ff. after the unprophesied deaths of Idmon and Tiphys his unprepared Argonauts and their leader have serious problems with morale, not readying themselves for the future and nearly giving up (contrast VF 5.4 ff.).

**594 pestiferas**: VF's primary model for the Mariandynian Acheron is the same river as described by AR at 2.353 ff., 743 ff. and 901. With this adjective our poet makes his Acheron more sinister and harmful than Apollonius' torrent, which is not pestilential. He makes it kill members of the crew (inverting its function of saving sailors at AR 2.746 ff.) and gives it a distinct role in the action (rather than just making it part of the scenery). He also draws on the grim connotations of the name Acheron. Although this is not the nether Acheron (as *alter* in 595 makes clear), VF is here exploiting the Underworld's associations with death and poison (cf. Spaltenstein on 1.816) in general, and in particular here (with *pestiferas*) and below he blends in details taken from Virgil's description of the infernal Acheron bursting forth in the vale of Ampsanctus beneath high mountains at *Aen.* 7.566 ff. *medioque fragosus/ dat sonitum saxis et torto vertice torrens./ hic specus horrendum et saevi spiracula Ditis/ monstrantur, ruptoque ingens Acheronte vorago/ pestiferas aperit fauces.*

**subter iuga concava**: VF will be referring to the cliffs of Cape Acherusias, where there is a deep ravine through which the Acheron flows to sea, and also a cavern of Hades (AR 2.353 ff., 729 ff., 743 ff.), and he will also have in mind *sub montibus altis* and the *specus horrendum* in Virg. *Aen.* 7.563 and 568.

**torquet**: the Acheron is a powerful, eddying river at AR 2.355 and 744, as is the Acheron at Virg. *Aen.* 7.566 ff.

**595 alter ... Acheron**: primarily this means that VF has in mind 'another' Acheron, i.e. the one in Lycus' kingdom rather than the river of hell; but *alter* was also employed in the sense of 'a second' to mark similarity (Lewis and Short s.v. B I g), so there is also an implication that this Acheron is as terrifying etc. as the nether one (so Wagner) and a nod to the debt to Virgil's description of hell's stream. At the same time *alter* also plays on the fact that VF's watercourse is 'a second' Mariandynian Acheron similar to Apollonius' torrent, but also different from it in important respects, and so 'another' Acheron.

Note the dramatic alliteration here (and in 596).

**vastoque exundat hiatu**: the Virgilian Acheron (unlike AR's) also gushes up from a vast gorge at *Aen.* 7.569 *ruptoque ingens Acheronte vorago.*

**596 fumeus**: many explain this word as equivalent to *nebulosus*, and this is possible (for *fumus* = 'vapour' see *OLD* s.v. 2, and for *fumo* = 'emit vapour' see *OLD* s.v. 2; for *nebulae* given off by rivers, including hell's Styx, see Ovid *Met.* 4.434 and Bömer ad loc.). However, it would be more strange and ominous and in line with VF's extraordinary river if *fumeus* meant 'smoky' here; and the Underworld's Acheron is fiery at Sil. It. 11.473 *flammisque Acheronta sonantem.*

**saeva sequitur caligine campos**: the unique expression (*saeva caligine* and *sequitur caligine*) seizes the attention, makes for elevation and is suitably singular.

*Sequitur* means 'spreads over' (*OLD* s.v. 19), quite possibly with a hint of aggression (see *OLD* s.v. 2; this 'pursue' sense briefly conjures up a picture of fleeing fields!).

*Caligine* may denote the darkness of mist or smoke or just blackness in general (*OLD* s.v. 1, 2, 3). The word was often applied to the gloom of the Underworld and death (*TLL* III.159.46 ff.), and the nether Acheron is black at Virg. *Aen.* 6.107, Sen. *Ag.* 607 *Acherontis atri*, Sil. It. 13.573 and Stat. *Theb.* 4.521 f. The juxtaposition with *campos* is expressive.

This application of *saevus* is powerful. Presumably the *caligo* is lethal, so the adjective will refer to that aspect. There is very probably an infernal connection too: *saevus* was frequently employed with reference to hell (cf. e.g. Virg. *Aen.* 6.557, 572, 577), and Phlegethon is described at Sil. It. 13.563 f. as *large exundantibus urit/ ripas saevus aquis Phlegethon*, while the nether Acheron is called *ferox* and *durus* at Sen. *H.F.* 714 and Stat. *Silv.* 2.6.81.

For this picture VF seems to take as his starting-point AR 2.736 ff., where icy breath comes up from the cave of Hades near Acheron and covers all the land with frost, which melts at mid-day. VF transfers the emanation to the river (as part of his process of concentrating on and building up Acheron, as he dispenses with the cave of Hades and gives his waterway the hellish associations). He also makes the emanation more sinister and weird (with connotations of death, ill omen, evil, gloom and mourning in *caligine*).

**597 gravem**: acceptable meanings are 'unwholesome', 'obnoxious' and 'dangerous, formidable' (*OLD* s.v. 6b, 10a, 14d). Wagner's gloss is *grave*

*olentem*, which is also possible, if VF is giving his river a hellish stench (cf. 493 f. and n.).

**miseris ... colonis**: 'inhabitants' seems the best sense for the noun here, but 'farmers' is also feasible. This phrase is found elsewhere only at Ovid *Met.* 7.552 (of the plague at Aegina) *pervenit ad miseros damno graviore colonos*. The reminiscence is cleverly apt: in Ovid the *pestis* (cf. *pestifer* in VF's 594) began with blackness (*caligo*) spreading over the land (7.528) and was caused in part by poisoned rivers (7.534 f.). The echo also conjures up the horror of that plague (as described in detail and vividly at 7.536 ff. and 554 ff.) and extends it to Acheron.

The dactyls in this line seem animated and fit with a speedy departure (see below).

**598 sic quoque**: in view of 597 and *transcurrere* later in this verse the idea will be: even though you leave it and sail on soon.

**luctu**: as the final word in the lines on Acheron this is eminently appropriate; and *luctus* (rather than a term for 'death') was very probably used by VF here to allude to an etymological connection between Acheron and ἄχος (for which see Fraenkel on Aesch. *Ag.* 1557 f.).

**599 f.** At 2.357 ff. AR moves on to various geographical features which would be visible after departure from the Mariandyni. These may be helpful in terms of directions, but there are a lot of them and none of them plays a part in the action, so VF omits much (in line with his policy of skimming unimportant material) and restricts himself to just three landmarks. As for the places that his prophet does mention, there is intertextual sport in *quid memorem* (= why should I mention them, as AR's Phineus has already done so, at some length, and they are not particularly significant anyway?). Note also that *memoro* can mean 'remind' (so VF's Phineus would be needlessly reminding Jason of something that he had already heard from AR's seer). Valerius' brevity here has an edge to it, cutting these places down to size, to suit their unimportance, and enabling Phineus to get on quickly to what *is* important (the threat represented by the Amazons).

**599 Carambin**: this is a steep headland with a crest that rises high into the air in Paphlagonia, beyond Lycus' kingdom on the way out to Colchis (5.107, 8.124, AR 2.360 ff., Mela 1.104).

**600 Iris**: this river flows into the sea beyond Carambis and is encountered not long before the Amazons' Thermodon (5.120, AR 2.367 f.).

**aquas ... torqueat**: in his description of the Iris at 2.368 with δίναις AR echoed with no particular point δινήεις of the Acheron at 2.355. Here VF picks up *torquet/... aquas* of his Acheron at 594 f. with definite point: whereas there was good reason to mention the Acheron and its eddying waters in detail, that is not the case with the insignificant Iris (hence *quid memorem*).

**Ancon**: it is impossible to be sure of the reference, in view of the gaps in our knowledge of ancient geography and our ignorance of VF's topographical expertise. One would naturally expect here allusion to another river on a par with *Iris* as subject of *aquas ... torqueat*, and AR mentions two streams at this point (the Halys and the Iris, at 2.365 ff.), so VF's Ancon might be a river. No other mention of a watercourse with this name has survived, but VF could be making his seer parade arcane erudition to outdo AR's prophet. Then again we do know of a harbour called Ancon, at the mouth of the Iris, which VF might have in mind: see Arrian *Peripl.* 15.3 Roos Ἀγκῶνα λιμένα, ἵναπερ καὶ ὁ Ἶρις εἰσβάλλει εἰς τὸν Πόντον (cf. also in this general area *portus Aconae* at Pliny *N.H.* 6.4 and *portus Acone* at Amm. Marc. 22.8.17, and see further Pauly I.2221.4 ff. and Liberman p. 278 n. 104). A harbour would be rather an odd subject for *aquas ... torqueat*, but VF is fond enough of unusual expression. In any case there will be some sort of a connection with AR 2.369 f., where after mentioning the Iris Phineus goes on to say κεῖθεν δὲ προτέρωσε μέγας καὶ ὑπείροχος ἀγκών/ ἐξανέχει γαίης (note that ἀγκών there could be a proper name).

**601 ff.** Now for a change Valerius expands on his source, taking the opportunity to inject drama into Phineus' brief and dry mention of the Amazons' territory at AR 2.370–374. Again VF's prophet is more helpful and knowledgeable (with more relevant knowledge than his predecessor's scholarly erudition), forcefully warning Jason of the great danger posed by these females (and so at 5.120 ff. the crew duly avoid them). Apollonius' seer did not bring up the threat of the Amazons, so later at 2.970 ff. the heroes actually put in at their land and were nearly involved in a bloody battle with them. Our poet here contrives to spare us that non-event. He also transfers to here elements from AR's description of the Amazons at 2.987 ff. (using that subsequent passage in Apollonius to make his soothsayer seem more learned than Apollonius' own Phineus), and he adds to that description real colour and menace (at 2.987 ff. the

women are fierce fighters and are arming for war, but in VF at 604 ff. they are even fiercer fighters and already riding and skirmishing, loudly and vigorously; and Mars is not just mentioned as a parent, as at AR 2.990 f., but is actually with them in person at 609, urging them on). Thus Valerius tops Apollonius 2.370 ff. by means of his 2.987 ff. and also tops 2.987 ff. at the same time.

**601 Thermodon ... secat arva**: with its 'cut' sense the verb is aptly used of the river of the warlike Amazons who wielded axes and spears. VF may have an eye to AR 2.372 (where he describes the Thermodon as εὐρείης διαειμένος ἠπείροιο), since διίημι was applied to thrusting weapons through things (Liddell & Scott s.v. I 1).

**memento**: there is no good reason for suspecting this reading of the mss. The imperative draws attention to a vital piece of information—the presence in the area of the Amazons (some punctuate to link *memento* with the preceding words, but then it seems much less pertinent). As such it is in line with grave injunctions in epic and tragedy to remember and take to heart information (see Kirk on Hom. *Il.* 1.297 and cf. Aesch. *Supp.* 179, *P.V.* 789, *Cho.* 450). For parenthetical *memento* cf. Cic. *Att.* 9.7.4 *immo optima, sed agetur, memento, foedissime*, Prop. 2.13.39 f. *tu quoque si quando venies ad fata, memento,/ hoc iter ad lapides cana veni memores* and Quint. *Decl. Maior.* 3.9 *mementote, corruptor amatus est.* For the sense pause at 5w cf. e.g. 5.42, Virg. *G.* 4.491, *Aen.* 9.351; it is unusual, and so makes for stress. There may be an intertextual joke by VF in *memento*, as Jason had already been told about the Amazons near the Thermodon by Phineus (at AR 2.370 ff.).

**602 magnoque exorta Gradivo**: VF moves to Phineus' speech AR's explanation of the Amazons' origins at 2.990–992 (where they are daughters of Ares and the nymph Harmonia), streamlining it, concentrating on the most important (and awesome) parent and aptly (for Amazons) playing down the feminine side of their lineage.

The only other instance of *magnus Gradivus* (and there we also find reference to descent from him) occurs at Ovid *Met.* 6.427 (of Tereus) *et genus a magno ducentem forte Gradivo*. The allusion to that calls to mind all the horror of Ovid's story of Tereus and Philomela and attaches it to the Amazons, suggesting that like him they are great and famous warriors (cf. *Met.* 6.424 f.) and also savage, dangerous and bloodthirsty barbarians. It is a droll touch to link them with one who preyed on and maltreated women; and Tereus' problematic marital relation-

ship may also be relevant (NB the Amazons' behaviour towards their mates).

**603 femineas ... catervas**: i.e. Jason should not regard the Amazons as mere mortal females, as weak, timid and cowardly women (cf. *OLD* s.v. *femineus* 2b, 2d).

**nunc**: Langen's gloss is *cum me haec narrantem audis*, while *OLD* s.v. 6 explains *nunc* as meaning 'now' with a reduced temporal force, adding a hortatory tone.

**604 f.** There is forcefulness in the repetition of *sed*, the alliteration in both lines (picking up that in 603), the fulness of *qualis* plus *quanta*, and the comparison to *two* dread divinities (with Enyo stressed by position, and Minerva getting a full line to herself).

**sed qualis, sed quanta**: i.e. possessing the size and other attributes of Enyo and Minerva. The remarkable comparison of many Amazons to one divinity (in 604, and again in 605; twice for emphasis) implies that they form a single vast force (with a supernatural aspect) that is fully co-ordinated and acts as one in total unison. In addition, like these two supreme warrior goddesses (cf. e.g. Paus. 4.30.5), the Amazons must be extremely violent, ferocious, powerful, terrifying etc.

**viris insultat Enyo**: this goddess is well chosen in view of her connection with the father of the Amazons. She often appears in Ares' train (e.g. Hom. *Il.* 5.592, Q.S. 11.8 ff., 13.85), and there was a tradition that she too was a daughter of his (she was also said to be his nurse or mother or mate: see Cornutus *De Nat. Deor.* 21, schol. on Hom. *Il.* 5.333 and Aristoph. *Pax* 457).

Some take the verb here to denote derision, and that may well be a nuance, but it has most impact if its primary meaning is 'leap on, trample' and the goddesses are attacking the *viri* as at Hom. *Il.* 5.746 f., 8.390 f. and Nonn. 17.319 f. (the depiction of these two mighty deities doing that to men would conjure up how easily and extensively the Amazons would smash the Argonauts).

**divaque ... monstri**: the periphrasis highlights the aegis, with dire implications about the Amazons' invincibility and their effect on the Argonauts (as a defensive weapon the aegis was proof even against Jupiter's bolts, and as an offensive one it inspired irresistible terror and routed all opponents: see Hom. *Il.* 17.593 ff., 21.401, *Od.* 22.297 f.).

To increase the solemnity, *gestatrix* is unique (and *gestator* was as yet rare), and *Gorgoneum monstrum* is found elsewhere only at Manil. 5.567

*tandem Gorgonei victorem Persea monstri/ felix illa dies redeuntem ad litora duxit*. The echo is apposite: Manilius used the phrase in connection with a travelling hero who comes to shore (cf. VF 606 f.) not long after victory over a female monster, and who encounters there trouble involving a woman (Andromeda) and faces a very difficult fight against an extremely dangerous, ferocious and frightening foe of massive strength (the sea monster). *Innuba* reinforces the parallelism with Minerva, as the Amazons too were unmarried (e.g. Sen. *Med*. 215).

VF also achieves an underlying sly humour by likening the Amazons to Minerva: they represent hostility and peril to the crew, whereas she was for them a beneficent, protecting goddess; and there was a tradition of antagonism between Minerva and the Amazons' father (Hom. *Il*. 5.766, 826 ff., 21.391 ff.).

**606 f. ne … rapax …/ventus agat**: *rapax ventus* occurs elsewhere (in conjunction with *ago* too) only in Ovid, where the phrase is also employed by an expert issuing a warning about women. At *A.A*. 1.387 ff., in connection with seducing the girl's maid, he says *hoc unum moneo, siquid modo creditur arti/ nec mea dicta rapax per mare ventus agit:/ aut non temptaris aut perfice*. The (similar) context in Ovid is the danger of getting entangled with females (maids), and the overall thrust of his advice too is not to get mixed up with them (*A.A*.1.380). VF wittily picks up the lines just quoted, implicitly reducing *aut non temptaris aut perfice* to *non temptaris* in what is now a solemn admonition about a much more serious (martial) involvement with formidable females. The amatory allusion is piquant after the mention of virginal Minerva in 605 and in connection with the Amazons who scorn men (and VF may have in mind Ovid's designation of girls as Amazons at *A.A*. 2.743 and 3.1 f.).

Valerius' words make for some suspense, as they raise the possibility that his Argonauts might land in Amazon territory, as AR's heroes do. There seems to be a subtle jibe at Apollonius here too: may the wind not take you to the Amazons' land (as it does at AR 2.961 ff.) since that would mean another non-adventure there as in Apollonius.

**ludo … superbo**: the phrase is unique and takes the attention. The adjective intimates that the Amazons have the haughtiness that comes from great prowess and also take a pride in fighting (and so are dedicated, concerned to achieve etc.). The reference will be to a military exercise consisting of mock fights among the warriors (*turma* may well be singular for plural: see *OLD* s.v. d), similar to but more extreme than the

*lusus Troiae* (for which see Williams on Virg. *Aen.* 5.545 f.; for military training by Amazons see Strabo 504). Such exercising implies dedication to warfare and the expertise that comes from practice.

**volitans**: I suspect that VF selected this particular verb to denote the Amazons' rapid movement so as to work in some wit (by making Phineus of all people speak of dreadful attacking females who 'fly' about; so too in line 609 he speaks of the land trembling because of them, as he had himself trembled because of the Harpies at 490).

**608 f.** There is onomatopoeia in the aptly fast-moving 608.

**pulvereis exsultat equis**: the verb seems to combine the notions of exulting, running riot and leaping into battle (*OLD* s.v. 2, 3, *TLL* V,2.1947.77 ff., 1948.4 ff.). The horses are covered in dust from galloping.

**ululataque**: this refers to battle cries, shouts urging on the horses and similar sounds (*OLD* s.v. 2b). For *ululo* transitive = 'make to resound with howling' see *OLD* s.v. 3b and Langen (the usage may originate with Valerius, and was in any case uncommon and confined to epic at this time, so again there is stress and solemnity).

**intremit**: the land will obviously tremble from the pounding of the horses' hooves but may well be trembling from fear too (see 356n. and cf. e.g. Ovid *Met.* 2.180 *subito genua intremuere timore*).

**mota ... hasta**: Mars is spurring the Amazons on by brandishing his spear (cf. 6.28 ff., Hom. *Il.* 4.439, 5.461 ff.). His presence would make them even more fearsome opponents for the Argonauts, and he might well act against the crew in support of his daughters.

For these two lines Caussin de Perceval (in Lemaire) and Spaltenstein compare Virg. *Aen.* 11.659 ff. *quales Threiciae cum flumina Thermodontis/ pulsant et pictis bellantur Amazones armis,/ seu circum Hippolyten seu cum se Martia curru/ Penthesilea refert, magnoque ululante tumultu/ feminea exsultant lunatis agmina peltis*. There too we find Amazons fighting on horses, whose hooves strike loudly (the river's banks, or its frozen water), allusion to Mars, *ululo* and *exsulto*. Valerius' imitation increases the menace of his Amazons since in Virgil the simile was applied to Camilla and her companions as she brought down foreign heroes who had voyaged to her land and inflicted massive damage on them in a ferocious and pitiless attack which the terrified men were powerless to resist.

**610 ff.** Like Apollonius (2.374 ff.), Valerius makes his Phineus proceed next to the Chalybes; but whereas AR depicts them as harmless and even

pitiful (in 2.374 they are σμυγερώτατοι ἀνδρῶν), VF follows a tradition that makes them menacing, and he has a very different superlative for their *gens* (*saevissima*, 610). This means that he can make his Phineus appear more efficient in warning off Jason from them. Outside of our poet there are only a couple of surviving examples of this negative tradition (see 610n.), so VF may well be giving his seer arcane knowledge to outdo the erudition of the Hellenistic Phineus and fill an important gap in his information about the Chalybes (he would seem to be sadly ignorant of the threat that they pose!). Their dangerous savagery, and the powerful line 612, also mean that the Valerian Chalybes are more colourful and awesome than the Apollonian ones; and that seems to foreshadow the similar capping later on in the description of the Chalybes as the Argonauts pass by them at 5.140 ff. (which is more dramatic and imposing than AR's corresponding description at 2.1000 ff.).

**610 non ita sit metuenda tibi**: this is a deft way of reiterating how dangerous the Amazons are while also making Jason avoid the Chalybes (they are still to be feared, and there is immediate reinforcement of that notion in *saevissima*). For the dreadful savagery of these famous miners and metalworkers see Aesch. *P.V.* 716, where Prometheus after telling Io to beware of them says ἀνήμεροι γὰρ οὐδὲ πρόσπλατοι ξένοις, and Solinus 15.5 *Chalybes et Dahae in parte Asiaticae Scythiae crudelitate ab immanissimis nihil discrepant*; VF at 5.142 ff. makes them actually responsible for the origin of war by inventing swords and empowering *Odia, Irae* and *Erinys*.

On another level there is some intertextual and proleptic (prophetic) sport here (= the Chalybes are not to be feared as much as the Amazons because there is no chance of the Argonauts actually encountering them—even in VF's Greek predecessor, where the heroes do land in the Amazons' territory, they do not put in to shore when they reach the Chalybes at 2.1001 ff., nor do they in VF, at 5.140 ff.).

**611 duris patiens cui cultus in arvis**: the fields are primarily 'hard', because they contain metal (and possibly stones and rocks too): cf. AR 2.375 τρηχεῖαν Χάλυβες καὶ ἀτειρέα γαῖαν ἔχουσιν and 1005 (of the Chalybes) ἀλλὰ σιδηροφόρον στυφελὴν χθόνα γατομέοντες. The *arva* could also be 'harsh, pitiless' (*OLD* s.v. *durus* 5). *Cultus* might have the sense 'habitation' or 'way of life', but it most probably denotes 'tilling' of the ground in mining (cf. γατομέοντες in AR 2.1005). Such outdoor activity would put this verse on all fours with the indoor metal-working

in the next, and like the toil in 612 it would make the Chalybes formidably fit and tough, so that this line has real pertinence, constituting further admonition for Jason. For the same reason *patiens* will mean 'capable of enduring, or subjected to, hardship' (*OLD* s.v. 2, *TLL* X,1.736.44 ff.) rather than 'patient'.

**612 tonat ... domus ignea**: the expression is deliberately solemn and singular. *Domus ignea* is unique, and the only parallel cited by *TLL* VII,1.284.19 ff. for this application of the adjective (*de aedibus, in quibus ignes ardent*) is Ovid *F.* 6.234 *ignea cum pura Vesta nitebit humo* (and there *ignea ... Vesta* might mean 'Vesta's fire' rather than denote her temple). *Tonat domus* occurs elsewhere only once, in Virgil. At *G.* 1.370 ff. he says *cum/ Eurique Zephyrique tonat domus .../... omnis navita ponto/ umida vela legit*. The Virgilian phrase comes with an aura of awesome menace and a context of prospective danger for sailors, and by employing it here VF equates the Chalybes with Eurus and Zephyrus, i.e. with deities, who are mighty, dangerous, terrifying etc. (cf. e.g. Virg. *Aen.* 1.85 f., 110 ff., 131 ff.).

**adflicta ... massa**: the metal ore may just be 'struck' by hammers (see *TLL* I.1233.56 ff.), but Spaltenstein makes a case for the sense of 'vex, aflict' for the verb here (with parallels for such personification of metal), and this would attribute great strength and violence to the Chalybes, and so make them still more intimidating as part of Phineus' warning.

**semper**: this implies labour night and day, which goes one better than AR 2.1006 f., where the Chalybes start work at every dawn.

**613 ff.** In 613 *innumeri* (with *omnem* juxtaposed) twits AR's fulness at this point, as VF compresses into a single verse allusion to all the peoples between the Chalybes and Colchis mentioned at AR 2.377 ff. (and drops the rather confusing and ultimately irrelevant flurry of names there). In 614 *hospitii ... fides* is even more economical, as VF in lieu of the extensive data about those peoples in AR has just over half a line of information, and makes it much more important information (their untrustworthiness is not conveyed in Apollonius). By omitting so much material the Valerian Phineus also gets Jason from the Chalybes to the Phasis in 616 with an apparent speed and ease which would be reassuring to his addressee.

**614 hospitii quis nulla fides**: the essential thrust is clear (Jason should not stop off with any of these kings), but there are various possible

senses for *hospitii* ('hospitality', 'reception': see *OLD* s.v. 1a, 1b) and *fides* ('honour, good faith', 'trustworthiness, reliability', 'trust, confidence (in)': see *OLD* s.v. 6, 9b, 12b).

There appears to be play on the name Εὔξεινος by VF here, as each of these local kings is thus represented as being ἄξεινος. Quite possibly he had an eye to AR 2.378 in particular where there is mention of a temple of Zeus (Ζηνὸς Ἐυξείνοιο) at the Genetaean Cape.

**615 aequali transcurrat carbasus aura**: Phineus wants for them a speedy and uninterrupted voyage straight past the kings. *Aequali* will mean 'uniform' in strength (so that they are not slowed down or halted by a sudden drop in the wind) and also in direction (so that the wind does not veer and blow them to shore). The verb prefigures the way in which at 5.147–182 VF's heroes do get from the Chalybes to Colchis quickly (much more swiftly than they do at AR 2.1009–1261) and without the deviation (when the breeze fails and they land) of AR 2.1030 ff. (which his Phineus at this stage orders them to make, at 2.383 ff.).

**616** There seems to be an echo of Ovid *Met.* 7.5 f. here (*tandem/ contigerant rapidas limosi Phasidos undas*), where the Argonauts also reach rapid Phasis finally, and we find the only other instance of *rapidus* used in conjunction with this river. In Ovid they had progressed from Phineus to the Phasis swiftly (at 2–5); here Phineus is wishing for swift progress to the Phasis for them.

**rapidi**: as well as facilitating the play of a speedy arrival at the speedy Phasis, the adjective may reflect the rapidity with which Valerius covers the river here, in just one verse, as opposed to the four lines at AR 2.399–402.

**617 ff.** The conclusion of Phineus' speech is helpful and heartening. He alerts Jason to fighting in Colchis, but mentions no losses for the Argonauts in that connection, and then holds out the prospect of absence of danger and possible acquisition of the Golden Fleece, and indicates that there will be divine assistance, while also giving useful advice about the need for *prudentia*. All of this is much kindlier and would be much better for morale than Phineus' final words at AR 2.402 ff., where he dwells on the terrible monster that guards the Fleece, glaring around day and night sleeplessly (which makes the prize seem unobtainable and really daunts Jason and his men).

**617 castra ibi iam Scythiae**: here (and below) there is typical oracular vagueness, although the general drift is clear. *Castra* could mean 'camp', 'soldiers' or 'war' (*TLL* III.561.63 ff., 562.59 ff.), while *Scythia* covered Colchis and the North generally (see n. on 9 f.). Actually the allusion is to the fighting between Aeetes and his brother Perses (each supported by northern allies), on which see 3.492 ff. and 5.265 ff.

**fraternaque surgit Erinys**: Phineus leaves unclear the precise sense of *Erinys* and reference in *fraterna*. In fact primarily the noun denotes the frenzy of war (see *OLD* s.v. 2 and Spaltenstein), and has connotations of horror, relentlessness and vengeance (as Perses was cruelly driven out by Aeetes and responded by attacking him: see 3.492 and 5.269 ff.), while *surgit* means 'develop' (*OLD* s.v. 11). But the expression also conjures up an arresting picture of an actual Fury getting up and/or rousing herself to action (*OLD* s.v. *surgo* 1a, 3). The use of *Erinys* here also permits the touch of Phineus warning Jason of a 'Fury' when he himself had been assailed by 'Furies' (*Dirae* = the Harpies at 586).

To get Jason's attention, *castra* and *Erinys* are both emphatic by position and frame this end-stopped line.

**618** Phineus does not clarify which Colchians or whose enemy he means, or even if *hostem* is a genuine singular or a singular for plural. Actually the allusion is to the help that Jason will initially give to Aeetes and his men in the war against Perses (5.541 ff.), although both Aeetes and his Colchians later turn out to be enemies of the Argonauts (at 7.32 ff.), so it remains uncertain whether *hostem* in fact refers to one enemy or more than one. If VF invented the fight between the brothers (no other author mentions it), readers would have been unsure of the part that the Argonauts would play in it, and so could have been led to imagine that Jason might help Perses, as was intimated at 3.504 f.

Although Valerius drops the prophecy about the Isle of Ares by AR's Phineus at this stage (and omits the actual episode later on), he may well be glancing at it here, topping AR 2.388, where it is said that the Argonauts will receive help from the sea there, by making them here come from the sea and give help themselves.

**truces ... Colchos**: there is a long-distance mantic connection. The only other instance of this phrase is at 1.743 *quatiuntque truces oracula Colchos*. There a positive and helpful Cretheus prophesies to Jason's worried father that the fierce Colchians are upset by prophecies (about Jason), while here a positive and helpful Phineus prophesies to the

worried Jason that the fierce Colchians will be aided by him. VF thus builds on the earlier reference and provides a lively twist, while adding new information and taking us further into the future. In both cases the phrase appears in a context of strife between royal brothers (*fraternaque ... arma*, 1.747; *fraternaque ... Erinys*, 4.617), so that here there is a rather eerie echo, not without pathos (Jason will survive the fraternal strife, unlike his father).

**619 nec ... cerno**: the primary sense of *discrimina* is 'dangers', and Phineus' vision is certainly upbeat but essentially correct, as in VF's account after the fighting with Perses Jason is in no real peril in Colchis, thanks especially to the magic and advice of Medea. *Equidem*, which seems to combine the meanings 'I for my part' (as opposed to another) and 'I certainly' (see *OLD* s.v. 1b, *TLL* V,2.720.67 ff., 721.41 ff.), glances slyly at AR 2.404 ff., where his Phineus terminates his speech by dwelling on danger (represented by the dragon, which in fact turns out not to be dangerous).

But there will be more to *discrimina* than that. After the various divergences from the Apollonian Phineus' prophecy, and in particular straight after the striking discrepancy of the war with Perses at 617–619, it is easy to see play on the sense 'differences' in the noun, i.e. VF's prophet has no more major differences from AR's seer to relate in connection with events in Colchis (and our poet's subsequent narrative of the action there after the combat with Perses does conform in the main to his predecessor's version). At the same time, and wittily, while saying he sees no more differences Valerius' Phineus ends his speech differently, with a conclusion that is much more positive than that in Apollonius.

**620** Phineus does not know for sure if the Argo will make it through the Cyaneae (hence *fors* here), but to bring up (in a whole, end-stopped line) the possibility of getting the Golden Fleece again (cf. 553 and 555 f.) would certainly be encouraging.

**dabitur contingere pellem**: this does happen, thanks to Medea and Sleep, at 8.68 ff. *Contingere* will mean 'touch' (raising the enticing prospect of actual physical contact with the Fleece) and 'appropriate' (see *TLL* IV.714.35 ff. and Langen).

**621 non animis nec solis viribus**: *solis* should be taken with *animis* ('courage') as well as with *viribus*.

**622 saepe … dextra**: the general idea is clear, but there are various possibilities for the meaning of individual words (to make the addressee think and give the utterance a broader scope). Feasible senses for *prudentia* are 'wisdom' and 'proficiency' (in light of the roles played by Jason and Medea in winning the Fleece; see *OLD* s.v. 1,2), for *potior* are 'more effective' and 'preferable' (see *OLD* s.v. 2b, 5a), and for *acri* are 'vigorous, brave' and 'fierce' (*TLL* I.357.54 ff., *OLD* s.v. 6a, 9).

For impact on Jason, Phineus here produces a memorable epigram which is concise and alliterative, and which stresses by position *saepe* and juxtaposes *prudentia* and *dextra*, while giving the former noun priority in the word order.

Entertainingly Phineus is living proof of his own *sententia*, as he with his *prudentia* ultimately prevailed over the Harpies with their *acribus dextris* (on their hands, plus talons, see 457 and 495n.; and note that *acer* can also mean 'sharp, pointed'). He managed that by securing the assistance of the Boreads, brought to him by a *deus* (484), so that *quam tulerit deus, arripe opem* in 633 ties in neatly.

**623 f. quam … opem**: this refers to the help that will come from Medea at the instigation of Juno and Venus (6.429 ff., 7.153 ff.). *Arripe* denotes a swift acceptance, and there is a reinforcing speed in the brevity and rhythm of this injunction. This cheering mention of divine assistance is left until late, so that it will stay with Jason and be uppermost in his thoughts after Phineus has finished speaking. In addition, it clearly looks to AR 2.421–424, where in a further speech (after being questioned by Jason about the voyage home) Phineus tells the Argonauts that a god will guide them back to Greece and the success of their enterprise depends on the help of Aphrodite. VF's more economical and focused seer gives all his prophecy together in a single speech (rather than allowing the exchange with Jason to run on and on) and here reduces four lines on divine aid to five words.

**ultima nobis/ promere fata nefas**: with *ultima … fata* Phineus will not mean the winning of the Fleece (at the end of the journey out), as he has already pronounced on the possibility of that at 620 (cf. also the hints at 553 and 555 f.), and made revelations in connection with that at 621–623 (in line with his promise in 558 of instruction about the conclusion of the voyage out to Colchis), and many important things happen after that, so that it could not easily be described as 'final'. So *ultima … fata* must denote subsequent events (on the way back to Greece), which come at the end of the quest as a whole, and Phineus is saying that he is not allowed to

reveal what glimmerings he has of them (for the soothsayer not permitted to tell all cf. AR 2.311 f., 389). He thus deftly precludes questions from Jason about the Argo's return journey (as found at AR 2.409 ff.) by making it clear that he cannot talk about that and by using the expression *promere fata nefas* (which would remind his addressee of the terrible punishment that Phineus endured for revealing *fata* without permission at 479 ff.).

There may be verbal play by VF in *fata nefas*, as ancient etymologies connected *fatum* and *fas* with *fari* (*TLL* VI,1.287.65 ff., 355.12 ff.).

**sileam, precor**: the mss. readings (*sileo precor* and *sileo et precor*) offer poor sense (Caussin de Perceval translates the latter as 'je me tais, et fais des voeux pour vous', but there is nothing in the Latin to justify 'pour vous' and is it not clear why Phineus should feel a need to pray for the heroes at this point). Out of the various conjectures, closest to the transmitted text are *sileo prior* (Håkanson) and *sileam, precor* (Schrader, Loehbach). It is hard to decide whether the fault lies with *precor* or *sileo*. However, after the immediately preceding *iamque* . . . / . . . *nefas*, to me *sileo prior* (where *prior* = *prius*) seems rather redundant. With *sileam, precor* the request to Jason is more polite than a bald announcement that Phineus will now be silent (and such politeness fits with the seer's general warmth and gratitude). *Sileam, precor* also has more point. With those words our learned and economical poet not only picks up AR 2.425 (where Phineus at the close of his further speech in response to Jason's queries asks the Argonauts not to question him any more) but also craftily transfers the entreaty to the end of this speech to prevent those queries from Jason (and also his remarks at 2.438 ff. about a god maybe curing Phineus' blindness which draw the seer into yet more conversation as part of AR's much more expansive and leisurely sequel to the long prophecy). With similar (and very appropriate) streamlining on a smaller scale *sileam, precor* cuts down a request that occupies a full line in the Greek to two words in Latin.

It is a pawky touch to make the loquacious Phineus (*loquax*, 479) end his lengthy speech with a request to be allowed to be silent.

**625 dedit . . . tenebris**: 'he consigned his prophetic answer to silent obscurity again' (see *OLD* s.v. *dare* 20, *tenebrae* 4 and *iterum* 1c), i.e. he ended his response to Jason there, becoming silent and concealing, as before this speech. *Tenebrae* (also used of darkness experienced through blindness: cf. 482) is especially apposite in connection with a blind man.

At 624 f. (*atque* . . . / . . . *tenebris*) our poet (unlike his Hellenistic predecessor) provides Phineus' long address to Jason with an impressive coda

(cf. the preamble at 547 ff.): there is gravity in the rare diction (*dare tenebris* is unique; *tacitae tenebrae* is paralleled only at 5.638) and in the epic fulness of expression for falling silent (cf. e.g. Virg. *Aen.* 3.718 *conticuit tandem factoque hic fine quievit*, 6.76 (and Austin ad loc.), 155, Lucan 5.197). There is also here a finality not found in AR (*facto/fine*, stressed by alliteration and position, and reinforced by the following words), slyly underlining that this really is the end of his prophecy (and he will not come out with more as Apollonius' seer does at 2.420 ff.). AR rounded off this speech with the tag ὣς ἄρ ἔφη (2.408); VF in his rounding off shifts the emphasis from speaking to silence and termination, taking up more than a line to bring that out, and thus expanding on Apollonius to highlight his compression of Apollonius (the omission of the subsequent soothsaying).

**626–636** This is a brisk and warm ending, and one which ensures that we go away from this whole incident (really an exploit of Zetes and Calais) with Jason also prominent in our thoughts (he appears in an admirable light in a full two lines at 626 f., and 636 evinces his efficiency as a *dux*, since he has swiftly got the crew sailing on despite their terror). But even more prominent is Phineus, and the stress on the blind old man's gratitude and delight is obviously meant to affect readers. So too the heart-warming magnitude of the Boreads' boon is brought out by a reversal of details found at the start of the episode: Phineus' punishment (exile, blindness, Harpies stealing *dapes*) is in operation at 424 ff., but seemingly over at 631 ff.; Zetes and Calais are prospective saviours of the seer at 431 f., and have actually saved him at 629 ff.; and at 433 ff. the soothsayer goes down to the water's edge (*primas … ad undas*, 434) to greet the heroes and appeal for help, while at 628 ff. he goes down to the water's edge (*ad primi litoris undam*, 628) to say goodbye to them and thank them for their help. Phineus also performs an artistic function within the frame for the section provided by the Argonauts at 626 f. and 636. This static, relaxed and happy figure, who is at last free from the ordeal of the Harpies, highlights by way of contrast the (understandable) initial fear of the crew and their commander's nervous energy at 626 f. and the activity of the heroes in 636 as they go off to face another major ordeal with a grim focus (636n.) and now without any dawdling.

The end of this episode is very different in AR. There, in a much longer and more leisurely close (at 2.408–506), the Argonauts are all seized by fear after hearing Phineus' prophecy and Jason ἀμηχανέων

κακότητι asks the seer about their trip back to Greece. He tells them a god will guide them home, and then the Boreads return and report their success over the Harpies. Jason wishes that some god might restore Phineus' sight, but the old man says that nothing can heal his eyes and he would like to die at once, as then he would obtain perfect bliss. The next day Phineus' neighbours turn up, among them Paraebius (whose story is told by the seer). Paraebius brings sheep, and the Argonauts sacrifice them and feast. The next day the Etesian winds begin to blow (their origin is explained by AR), and they delay the crew for forty days. Finally they sacrifice and row away. VF makes extensive cuts to all this, to provide a snappier conclusion and get us on to the Symplegades quickly (before our anticipation is dissipated). He adds an actual parting between Phineus and the Argonauts, utilizing the epic topos of the farewell as heroes proceed on their journey (cf. e.g. Hom. *Od.* 12.31 ff., 13.18 ff., AR 1.877 ff., Virg. *Aen.* 3.472 ff., 5.762 ff., 8.554 ff., VF 1.301 ff., 2.390 ff., 575 ff., 3.1 ff.), and thereby achieving a strong sense of closure and a touching and triumphant climax (in lieu of the low-key and rather dry ending in AR). In contrast to Apollonius, the Valerian Jason demonstrates real leadership and is vigorous and decisive rather than at a loss (cf. Levin 162) and gets the Argo off quickly. He does not show fear himself and he deals with the others' fear; and instead of being inert and drawing things out he gets the inert crew moving and cuts short delay. Valerius' Phineus does not just drop out of the narrative (as he does in Apollonius) but dominates the end of the episode, providing an apt focus and ensuring emotional impact. He speaks much less than he does in AR and has other things to say (moving things that bring out what a good deed the sons of Boreas have done for him). Finally, unlike his predecessor, at this stage he is joyful and clearly grateful, and he actually voices thanks and says goodbye (cf. Lüthje 170).

**626 f. subita resides socios formidine**: *socios* is suggestively encompassed by terms denoting inertia and panic, while the parallelism and chiasmus focus attention on the men's fear.

**Iason/praecipitat**: these words, emphasized by position, make Jason stand out beside the rest of the Argonauts, and the remainder of 627 reinforces that. Jason dominates these two lines, as there is more on what he does than there is on his crew, and he is represented as brave and energetic, whereas they are fearful and static. The suddenness of his urging on here contrasts with their *subita* … *formidine* which induces

torpor in them. This Jason is all action, he wants to get on to the Clashing Rocks and get the encounter with them over, and so he takes command here (unlike AR's Jason, who in a long, inactive silence does not stir his men or himself at this point, and who at 2.411 ff. is more concerned with getting home). VF may be looking though to AR's model (for Homer as his model see Knight 169 ff.), Hom. *Od.* 12.144 ff., where Odysseus has his men moving very soon after Circe's speech to him about what lies ahead on his journey.

**tempusque timendi**: Jason is cutting short either the period of their fear or (*OLD* s.v. *tempus* 6a) the time available to them for fearing. *Timendi* on top of *formidine* in 626 underlines their alarm (and thus Jason's intrepidity). The stress on terror also keeps up our anticipation (so there is some suspense when they actually head off towards the Cyaneae in 636).

**628 ipse viros**: there is intimacy in the juxtaposition. Whether it just stands for *eos* or means 'warriors' or 'crew' (see n. on 7 f. and *OLD* s.v. 5a, b), *viros* will denote all of the Argonauts (not just the sons of Boreas). The personal escort by Phineus (not in AR) is an honour and also a mark of affection and gratitude (cf. e.g. 3.3 ff.).

**629 tibi**: the singular pronoun is difficult. Perhaps we should supply *tibi* in 630 and imagine the seer addressing first one Boread in 629 and then the other in 630 (but a second actual *tibi* in the Latin would have made this clearer). Possibly (as Henri Wijsman suggests to me) *tibi* refers to one Boread and then in 630 *decus o Boreae* denotes both of them (but a *vobis* in 630 would have been helpful). Spaltenstein maintains that the reference is to Jason here and to Zetes and Calais in 630. This also seems feasible, as Jason was the leader of the heroes (and so was deserving of thanks: cf. 557 f.) and was the addressee in Phineus' previous speech (and this would give him a little more prominence in this section), but a vocative *Iason* in this line or a *vobis* in 630 responding to *tibi* here would have been helpful. It seems likely that the obscurity should be taken as being due to the speaker's emotional state (his effusiveness is evident in the twofold mention of thanks at 629 f. with animated repetition (*quaenam*, *quas*), assonance (in 629) and alliteration (in 630), and in the complimentary *decus o Boreae* in 630).

**630 quas … possim persolvere grates?**: the prophecy that Phineus has just given was a form of thanks (cf. 557 *possum quas reddere grates*). He

may be so carried away that he is simply contradicting himself here, or he may mean that he has not yet offered full enough thanks (note the prefix in *persolvere*).

Elsewhere in Latin *persolvere grates* occurs only at Virg. *Aen.* 1.600 and 2.537. There seems to be simultaneous allusion here to both those instances of the phrase.

At *Aen.* 1.600 f. Aeneas responded to Dido's offer of hospitality to the Trojans with the words *grates persolvere dignas/ non opis est nostrae, Dido*. Aeneas also went on to wish for *praemia digna* for the queen at 1.605 (cf. VF 629), and there is a blindness connection (people could not see Aeneas until Venus' protective cloud was dispersed at 1.586 ff.). The echo conveys the notion of great gratitude and kindness (Phineus was as grateful as Aeneas was in his plight, and the Boreads were as kind as Dido was, to armed strangers). It also subtly accentuates the Argonauts' coming ordeal: Aeneas used the phrase shortly after arriving at Dido's shores, having escaped a great danger at sea (the storm), but here is is used as the heroes are leaving Phineus' shores and going on to face a great danger at sea. There may also be a clever link in 631 f., where the seer says that he imagines himself *paterna/ stare Tyro*, shortly after coming out with an expression reminiscent of that employed by Aeneas to Dido, who came from her father's Tyre.

We also find *persolvere grates* (and *tibi* and *praemia*) at *Aen.* 2.535 ff., where Priam said to Pyrrhus after the murder of his son Polites *at tibi pro scelere . . . / di . . . / persolvant grates dignas et praemia reddant/ debita*. In the allusion to that passage by VF there is much inversion, as there an old king was speaking angrily to an enemy who had caused him agony by a crime and was wishing for a suitable punishment for him. In addition, Pyrrhus made Priam see the death of his son (contrast the blind Phineus, who seems to see attractive suns rising in 632), was described as the degenerate son of Achilles (contrast *decus o Boreae* in 630) and was attacked by Priam with a spear (contrast the physical contact at 634 f.), and instead of walking down to the shore to say farewell Priam lay there dead (*Aen.* 2.557).

**631 f.** Phineus' joy and relief at being freed from the Harpies is great enough to make him as happy as if in addition to that he was home again and could see again (and he dwells touchingly on that idea, with incredulous iteration of the first person pronoun). There is a bittersweet aspect here, as these lines remind us that he is in fact still an exile and sightless.

**Pangaea super rursus iuga**: Phineus had been a king in Thrace (427n.), so it seems to him as if he is back in his kingdom again (and quite possibly restored to the kingship too, as de Perceval opines). With this expression of that notion it seems in particular as if he is up on a lofty (cf. Virg. *G.* 4.462 *altaque Pangaea*) Thracian mountain—a rich image which suggests to me freedom, exhilaration, social eminence and the height of good fortune and happiness ('on top of the world'). VF probably specified Mount Pangaea because of its connection with Boreas, Phineus' father-in-law and the father of Zetes and Calais (see Spaltenstein ad loc. and Kleywegt on 1.574–578).

**paterna/stare Tyro**: Phineus was a son of Agenor, who reigned at Tyre (444n.), so it also seems to him as if he is back in his original home (a place which usually has a strong hold on one's affections). *Stare* intimates a stability and permanence which would appeal to an exile who had been driven out and wandered far (447 f.). Whereas AR's seer talked about the Argonauts getting home at 2.420 ff., this Phineus appears to be home himself.

**dulcesque … soles**: some take this to mean that Phineus thinks that the days of happiness have returned. This may be part of the thought, but if that was the only idea here it would be rather limp and pedestrian after the foregoing. In common with scholars such as Wagner, Mozley and Liberman, I believe that it seems to the old man that he is seeing the sun rise again. *Surgere* (rather than something like *esse*) has a pictorial physicality to it; and *dulcis* was applied often enough to things that were pleasant to look at (see *TLL* V,1.2191.7 f., 2192.68 ff. and cf. esp. Sen. *Tro.* 1140 *ut esse Phoebi dulcius lumen solet* and Sil. It. 16.73 f. *heu dulcia caeli/ lumina*). The brightness of an actual sun would also make for a poignant contrast with the darkness associated with the Harpies and blindness (452, 457, 482). The apparent restoration of Phineus' sight would intimate very great delight on his part, on a par with getting home again. There would also be point on the intertextual level. At AR 2.444 f. a glum Phineus dwells on his blindness and describes it as beyond help, but to this much more exuberant (and grateful) Phineus it actually seems as if he can see again. In this way Valerius puts across the idea of his punishment appearing to be totally over (Harpies gone, exile ended, sight restored), while the more negative Apollonius did not even address the aspect of exile (tacitly leaving it still in operation) and had his soothsayer openly comment on his continuing blindness. Our poet's seer thus enjoys perfect bliss in life, rather than in death (as envisaged by Phineus at AR 2.446 f.).

**633 f. exactae . . . / . . . dapes?**: the flurry of brief, excited questions brings out well Phineus' inability (and desperate need) to believe his good fortune (and, of course, he still does not know for sure if this is a permanent release from the Harpies). There are also some affective variations on VF's Greek predecessor here: this Phineus raises the possibility of the end of his own punishment (rather than speaking of the end of that suffered by Paraebius, as at AR 2.468 ff.), and wonders if the Harpies have really been driven off (instead of hearing from Zetes that they have been, as at AR 2.431 f.), and if he need not fear (rather than telling Jason not to, as at AR 2.421), and if his meals are now safe (instead of enjoying such a meal, as at AR 2.493 ff.).

**date tangere vultus**: the imperative here (like those in 635) is addressed to the Boreads certainly, but may also extend to Jason (see 629n.), and even to other Argonauts as well. Phineus may just want to touch the faces as a gesture of affection and salutation (cf. Sil. It. 6.418 ff., where stern Regulus' son says to him when he meets him on his return to Rome concerning the captives, *cur hoc matrique mihique/ solamen, vel cur decus hoc, o dure, negasti,/ tangere sacratos vultus?*). But it would be particularly moving if the blind man wanted to feel their faces to get an idea of what they looked like as well or instead. Here and in 635 his keen desire for physical contact with his saviours is conveyed by a full three (brisk and vigorously alliterative) commands.

**636 abscedunt . . . condunt**: for *condo* = 'hide' by sailing out of sight see Langen on 2.442 and Williams on Virg. *Aen.* 3.291. As the Argonauts are here leaving the blind Phineus, context enlivens this usage; and it is a neat touch to make *condunt* the final word in an episode about a blind man.

Some scholars have interpreted the failure to specify any reaction here by the crew to Phineus' appeals at 634 f. as an indication that they coldly ignored them and just sailed off without further ado. However, it is inconceivable that VF would make them turn their backs on such urgent requests by a blind old man who has just helped and encouraged them with his prophecy, and that such a warm episode would have such a sour ending. There is simply an ellipse, and it is easy enough to imagine their natural response to the seer (in the same way one has to supply farewells by departing heroes at 5.71 f., Hom. *Od.* 3.481, Virg. *Aen.* 3.124 and 6.897 ff.). Their departure here is rather abrupt and it does thus take the attention, but what is conveyed by means of the ellipse is the idea that the Argonauts were now firmly focused on getting on to the Symplegades and in a hurry to be off (so within five words they are out of sight of the shore).

**637–710 The Clashing Rocks Episode**. The Argonauts approach the awful Symplegades in fear and drop their oars, until driven on by Jason. As the Cyaneae begin to part, Minerva hurls a thunderbolt between them as a sign, and while the crew row through the watery maelstrom she and Juno hold back the rocks. The Argo gets through with only minor damage to its stern, and as a result the Symplegades become fixed and are no longer a danger and an obstacle to navigation for humans.

We are now taken smoothly from Phineus' prophecy about the Cyaneae to the rocks themselves on the next stage of the journey. Again the Argonauts feel fear at the prospect and are immobilized by it (639, 645, 626 f.), and again Jason shows his skill as a leader and gets them moving (647 ff., 626 f.). Minor details in common include mental pictures (637 f., 631 ff.), rocky heights (637, 645, 631) and the heroes' faces (639, 634). There are verbal links too—*propior* (638, 635), *sto* (639, 632), *metus/metuo* (639, 634), *recedo/accedo* (639, 635), *unda* (640, 628), *viri* of the crew (642, 628) and *formidine* of the Argonauts' fear (646, 626). On a wider scale, for connections between 637–710 and the rest of the poem see Adamietz 61 ff.

Throughout this episode VF aims at producing a strong impact on the emotions, and carefully controls readers' reactions. He also aims at intellectual appeal, as usual, and in a close and combative engagement with AR he consistently rings the changes on his model (cf. Lüthje 179, Venini 1972b and Hershkowitz 44 ff.). In particular, he gives Jason a new prominence, amplifies the Argonauts' achievement, makes the encounter more engrossing, suspenseful and thrilling, and turns the Symplegades into something even more terrifying and remarkable. Here he adds substantially to his first sketch of them (at 561 ff.), having whetted our appetite there and then briefly switched away from them to create a build-up. He continues to use the technique of bold strokes that leave us to fill in much of the picture (rather than finely detailed description). But this time the expression is still more forceful, the activity is more striking and we learn a lot more about the Cyaneae (the spray and sparks that they produce, the grim shadow that they cast, the violent commotion in the sea caused by them, and especially the great din that they make, which is accentuated by means of repetition). Above all now we actually perceive and experience them together with the crew: at 641 ff. at first we just hear them, next we watch their effect on the water, and finally we actually see the massive rocks themselves parting; after that, at 654 ff., we are taken nearer to them and witness them clashing before us; and then comes the incident-packed passage through them

at 670 ff. Aptly and ominously the Symplegades dominate this whole episode, being brought to our attention again and again. And they are disturbingly active, doing things (threatening things) until the end. These Cyaneae are not just a geographical feature; personified, and playing the role of Hinderer, they are virtually characters in their own right. On Apollonius' depiction of them at this stage in the narrative see Williams 135 ff.

The episode consists of three sections. At 637–666 (with an extended simile at the end) comes the approach to the Symplegades, where VF generates increasing tension and excitement. At 667–702 (with an extended simile at the end) the actual negotiation of the rocks receives the most lines and is set in the centre, as is fitting for the most important and engaging part of the adventure; this segment is even more tense and exciting, until the eventual relief and release after the Argo gets through. Finally there is the aftermath at 703–710 (with echoes of the start of the whole episode), where there is further winding down of the emotional pitch. There is ring composition. The Cyaneae (mobile initially; immobile at the end) and the fear that they inspire are prominent at the opening and close. Heroes evince ignorance at 638 f. and 708 f., and gaze at the sea (at first dangerous; finally safe) near the Clashing Rocks at 640 and 704. There are also verbal echoes—*labor* (638, 705), *undae* (640, 710), *fuga* (644, 707), *maria* (644, 704), *ratis* (644, 710) and *montes* (645, 707).

**637–666** Approach to the Symplegades. VF goes in for drama and suspense here, leaving us to wonder exactly how the Argonauts will cope with such a formidable obstacle, and building them up when they do tackle it and triumph over it. So at 637 ff. our poet drops the reassuring initial picture of the powerful Athena descending to help found at AR 2.537 ff. (an omission which makes us unsure whether or not that goddess will play a role in this version, and which also gets us to the vicinity of the rocks more quickly), and he foregrounds instead the menace of the Cyaneae and the uncertainty and terror of the crew. The impact is increased at 641–646, where there is a powerful description of the Symplegades and their effect on the sea and the heroes (more powerful than that at AR 2.549 ff.). In both Apollonius and Valerius the fearful Argonauts need a stimulus at this point. In the former it is provided by the dove, which is released according to Phineus' instructions and gets through the rocks (and so shows that the Argo will too, thereby reducing the excitement somewhat). In VF, at 647–655, it is provided by Jason,

who comes out with a brisk, rousing address (where there is no such lively and immediate speech in the Greek epic) and suddenly grabs an oar and starts his comrades off rowing. At 656 ff. for reinforcement we are given a second arresting picture of the Cyaneae and their effect (again the rocks are more intimidating in the Latin than they are in the Greek, at 2.564 ff.). The lengthy simile at 661 ff. adds to the awesomeness of the Symplegades and also extends the rather tense narrative pause, which freezes the Argo as it labours in difficulties (at 656–658 and 665 f.), and which holds back the outcome.

This is also a carefully structured section. Jason is given an important central position (at 647–655), bravely inspiring the crew to act, and on either side of that we are shown the Argonauts' fear, inactivity and inefficacy (so that Jason stands out in contrast). In those outer passages VF twice builds up the menace of the rocks and while doing that diminishes the men in comparison with them (first we are presented with the heroes' anxiety and panic at 637–646; and secondly at 656 ff. the Argonauts and their ship are minimized, figuring only in *laborantes* (656) and *puppem* (666), and then as grammatical objects to which things are done). The Symplegades suggestively dominate this section, thanks to placement (prominent in the two outer passages, and appearing, in emphatic position, in the very first line), and also thanks to the number of lines assigned to them (on top of the impact of the descriptions of them, and the comparisons at 642 f. and 661 ff.).

**637 extemplo**: the word takes up AR's αὐτίκα (2.538). Whereas the Greek began the approach to the rocks with Athena's immediate arrival, Valerius begins with the immediate concern of the men. Here and below VF explores their emotions more fully than his model does (cf. Spaltenstein ad loc.), so that we feel for them and identify with them, and he makes them more anxious and afraid (cf. Venini 1972b 366 f., Hershkowitz 44 f.), in the face of his more formidable Cyaneae.

**saeva sub imagine**: the striking expression in this sentence is appropriate and draws the attention. For the ellipse (of a verb meaning something like 'were brought before the eyes' or 'appeared') see Langen on 1.489. *Saeva sub imagine* will mean 'by the operation of/under the stimulus of a savage mental picture' (*OLD* s.v. *sub* 13, 14; s.v. *imago* 6).

**638 f. propiorque labor**: *propior* may denote nearness in space and/or time (*OLD* s.v. 1a, 2d, *TLL* X,2.2028.57 ff.), and this *labor* will be nearer than those prophesied as coming after the rocks at 587 ff.

**quando . . . / . . . putent**: the deliberative questions (with their animated alliteration and assonance) take us inside the crew's minds. Their fear of the unknown is realistic.

*Adfore* may just = 'be present' or 'be near by', but more probably (of the aggressive Cyaneae) = 'be upon, be at hand with hostile intent' (*OLD* s.v. 15).

**stant ora metu**: the reference may be to lips or faces set (in a grimace of fear), or to staring or starting eyes (see *OLD* s.v. *os* 10, s.v. *sto* 5b, 5c, and cf. Virg. *Aen.* 6.300 *stant lumina flamma/flammae* (and Austin) and Lucan 5.214 *stat numquam facies*).

**nec fessa recedunt**: their eyes did not move away but were kept fixed on the sea as they looked out for the Clashing Rocks. *Fessa* implies that they stared really hard for quite some time.

**640 diversas circum**: the adjective (= 'different': see *OLD* s.v. 6) together with the adverb means that in their terror the crew were looking all around.

Summers (34) and other critics see here and below in this section (cf. 646n.) a nexus of allusions to Odysseus' approach to Scylla and Charybdis at Hom. *Od.* 12.201 ff., and it does appear that while echoing Apollonius our poet is also looking through to his Homeric source (on AR's debt to Homer see Knight 42 ff.). VF is thus likening this episode to Odysseus' famous exploit; and (typically) he attempts to outdo Homer (as well as AR) and make the Argonauts' achievement even greater. So at 639 f. one is reminded of *Od.* 12.232 ff. (as Odysseus sails up to Scylla searching for her in vain) ἔκαμον δέ μοι ὄσσε/ πάντῃ παπταίνοντι πρὸς ἠεροειδέα πέτρην./ ἡμεῖς μὲν στεινωπὸν ἀνεπλέομεν γοόωντες. The Latin writer tries to go one better by making the whole crew stare all around (a more visually arresting picture) and by bringing out their fear more (at 637–639), to intimate a still greater threat at hand.

**641 sonitus insanaque saxa**: the wording intimates that first the Argonauts perceived just sound, and then they realized that it was made by the Cyaneae (as part of the measured progression that puts us in their place and makes for a build-up, they next become aware of the sea streaming away from them, and finally see the rocks themselves in 645). The onomatopoeia begins here and continues down to 643 (sigmatism, and at 642 f. explosive alliteration).

*Insanus* (cf. *furor*, 562) was often used of natural forces (*TLL* VII, 1.1835.33 ff.), but is still effectively applied to the personified Symple-

gades (it gives them some sort of warped intelligence; and the insane are often vicious, violent, terrifying etc.).

**642 f. praecipitata .../... poli**: this suitably unique comparison shows the exaggerated proportions assumed by the Cyaneae in the heroes' minds (Shelton 243). It implies massive bodies smashing together with a colossal impact, accompanied by a very loud noise, huge splash and great surge of water (and *siderei* perhaps looks to the sparks of 660). It conjures up an extraordinary picture, suggestive of the end of the world (cf. Lucr. 5.92 ff., Sen. *Med.* 401 and Lucan 1.89 f.) and intimating that the crew thought that their last day had come. Especially in view of *siderei*, the comparison may well be a hyperbolical variant on the (itself uncommon) image of the shooting star (cf. Hom. *Il.* 4.75 ff., Theoc. *Id.* 13.50 ff., AR 3.141, 1377 ff.). There may also be an attempt to top AR 2.567 f., where the clash of the rocks makes the sky roar.

*Praecipito* is well chosen, as the verb was commonly employed in connection with heavenly bodies (*TLL* X,2.467.7 ff.).

*Profundo* is a dative of place to which (see Williams on Virg. *Aen.* 5.451).

There is gravity in *siderei pars ... poli*. Down to VF's time *sidereus* was poetic and *polus* 'sky' was largely poetic, and both words were common in the higher genres. Elsewhere we find *pars poli* at Lucan 9.873, Sen *H.F.* 6, *Phaed.* 663 f. and *Oed.* 316, and *sidereus polus* at Col. *R.R.* 10.79 (in a solemn context), Sen. *Phaed.* 663, *H.O.* 1940 and Stat. *Theb.*10.68.

**ocius instant**: whether *ocius* has a comparative force or not, by promptly setting about rowing through these Clashing Rocks the Argonauts show bravery. At this point Apollonius' heroes are not said to act quickly, and it is at the bidding of Tiphys (2.566 ff.) that they row, towards their less daunting Symplegades.

**644 ferre fugam maria ante ratem**: *ferre fugam* (also at 7.297 and 8.5) may denote simply swift motion or an actual rush away. *Fuga* could = 'rapid movement' (*TLL* VI,1.1467.57 ff.) or 'flight'. I agree with Spaltenstein that *fero* is probably used with *fuga* here as it is so often elsewhere with nouns like *cursus* in expressions for going (*OLD* s.v. 3c, *TLL* VI,1.542.41 ff.), rather than meaning 'endure' (so *TLL* VI,1.1470.18 f.). In any case the idea is that the sea in front of the Argo is racing towards the space left by the parting Cyaneae (645), just as it does at AR 2.575 f. *Maria* may be just plural for singular, but the plural may well be intended to intimate huge expanses of sea-water.

Note the minatory word order (*ratem* encompassed by *maria* and *maria*) and the speed of the dactyls and assonance of short vowels.

**645 deficere**: this conjecture by Burman appears certain. *Defigere* (ω) is meaningless, and could easily be due to a slip of the pen. *Diffugere* (*codex Carrionis*) does make sense, but is weakly repetitious after *ferre fugam* in 644 (there may have been corruption under the influence of *fugam*, or this may be a correction of *defigere*). *Deficere* will here = 'fail, disappear' (as the sea rushes down into the enormous void left by the parting Cyaneae): cf. e.g. Livy 26.42.8 *utcumque exaestuat aut deficit mare*, and see *TLL* V,1.333.54 ff.).

**adversosque … montes**: as well as denoting the position of the rocks in the path of the Argo, the adjective may intimate hostility on their part (see *OLD* s.v. 9).

VF chooses not to follow AR here. When the latter poet has his crew see the rocks open up at 2.559 f., he lessens the excitement by making this the last time that they part, and by openly stating that this was the final occasion.

**646** The critical consensus is that because of their terror the Argonauts relax their grip and let their oars be snatched from their hands by the surging sea (Spaltenstein compares Sen. *Ag.* 509, of oars dropped in panic, *remus effugit manus*; cf. also 1.618 *excussi manibus remi*). This explanation provides excellent sense and ties in this line with Hom. *Od.* 12.203 (see below) as part of the group of Homeric allusions. The meaning could be that the oars of all are seized by fear (cf. Apul. *Met.* 5.18 *Psyche … rapitur … formidine*), with a bold personification intimating that the situation is so frightening that even the oars are afraid (cf. 356, 571n.), but focus on the men rather than their oars is much more to the point here and fits better with *instant* and *vident* earlier in the sentence.

The fact that the heroes who demonstrated courage a few moments ago (643) are now so affected when they actually see the rocks is an indication of just how terrifying these Cyaneae are (at the sight of AR's less imposing Symplegades his crew do not feel such acute fright at 2.561 and do not lose their grip on the oars).

**gelida … formidine**: *gelidus* of fear and its effects was poetic and featured especially in the higher genres (*TLL* VI,2.1729.7 ff.).

This line reminds many of Hom. *Od.* 12.203. There, when rowing up a strait towards similar twin dangers, Charybdis who sucks down the

sea and Scylla of the rocks (12.231), Odysseus' men hear a booming and drop their oars: τῶν δ' ἄρα δεισάντων ἐκ χειρῶν ἔπτατ' ἐρετμά. So too Jason's reaction at 647 ff. recalls that of Odysseus at 12.206 ff., where he moves through the ship and encourages his men with gentle words, standing by each one in turn, and then makes a short speech in which he reminds them of a past danger (the Cyclops with his cave) which they survived (thanks to his own bravery, strategy and intelligence), and urges them to row, in the hope that Zeus will allow them to escape disaster. In VF the dropping of the oars is more hazardous and suspenseful (Odysseus' ship just stands still, clear of peril, at 12.204 f., but in view of the sea at 646 f. the Argo will be carried out of control into the gap between the rocks), and in his response to that Jason is more dynamic and forceful than Odysseus. He goes in for more vigorous and varied appeals, encouraging, supplicating and pressing (rather than standing next to) each man, and he comes out with a brisker speech. In that he adds the pointed 649 f. (to shame them), in 652 ascribes their former escape to their own courage (to put them on their mettle) and to heaven, which allows him to be more definite about divine help this time in 653. And at 653 ff. instead of just telling them to row he seizes an oar and starts them off.

**647 ff.** In contrast to Apollonius' totally elided captain, VF's Jason is conspicuous by his presence here, and at this critical juncture the focus is on him for a full nine lines (in AR Euphemus and Tiphys play important roles instead, releasing the dove, urging the Argonauts to row etc.). Our Jason again shows his drive and skill as a commander, reacting promptly to the crisis, employing a combination of approaches to get through to his companions, and shrewdly following up his (necessarily brief) speech with effective action. He has to pull out all the stops to get these brave heroes to row on towards a horror like Valerius' Clashing Rocks.

**647** The general idea is clear enough (Jason is rushing along on the Argo, to make himself conspicuous and audible, as he addresses the crew), but precision over details is difficult. *Per* probably means 'through the middle of' (Jason moves along the centre of the craft between the rowers), but could have the sense 'throughout' (he runs all over the ship). *Arma* may denote the Argo's tackle (*OLD* s.v. 10c) and/or weapons (shields hung on the sides, as at 1.452, 495, 3.28 f., and possibly other arms stored elsewhere on the vessel); *TLL* II.590.69 explains *arma* as *transtra*, but

there seems no point to repeating this feature via *arma* and *iuga*. While *carinae* stands for 'ship', *iuga summa* may = 'the top of the benches' or (*OLD* s.v. *summus* 2b) 'the high benches' (for the very rare *iugum* 'thwart' see *TLL* VII,2.643.14 ff.). Finally, Jason may be charging along in just one direction, but it would be more vigorous and more in keeping with his extensive efforts at this point if he is dashing to and fro.

**ipse**: this may well be a sly dig at the Apollonian Jason, who lets others act and lead at this stage.

**volans**: I suspect play with the dove that flies through the Symplegades in AR and other accounts, because of the presence of a verb of flying at this point (and *per iuga summa* could mean 'through the high cliffs') and the application of it to one who in fact performs the bird's role (assuring the heroes of divine support, at 653).

**649 f. nomine quemque premens**: the use of the names means that nobody can keep a low profile and pretend that Jason's words are not meant for him. To employ this particular verb of Jason's activity in the vicinity of the (crushing) Cyaneae looks like a droll touch.

**promissa superba/ ingentesque minae**: Langen thinks that the reference is to the promises made by the Argonauts at 1.272 f. (*Phrixi promittitur absens/ vellus et auratis Argo reditura corymbis*), and Lüthje 172 points to 3.670 ff., where Meleager says to Jason *en egomet quocumque vocas sequar, agmina ferro/ plura metam, tibi dicta manus, tibi quidquid in ipso/ sanguine erit*. There must have been threats by others too, and there may have been additional promises (some of both quite possibly in response to Jason's actions at 626 f., for example), not actually recorded in VF's text, but easy enough for us to supply.

The adjectives are deliberately highlighted by emphatic placement and by the chiastic arrangement. *Ingentes* (on a par with *superba*, amd most tauntingly) here probably means 'haughty' (*OLD* s.v. 5b, *TLL* VII,1.1540. 12 ff.). *Ingentes minae* is an old phrase (cf. e.g. Virg. *Aen*. 4.88 f., Livy 44.32.5, Ovid *Her*. 12.208, Sen. *Ben*. 4.4.2, Lucan 5.194 f.) which is here given new life by the context (*ingentes* threats in connection with the huge Clashing Rocks!).

**ista secuti**: *sequor* here = 'be bound for' (*OLD* s.v. 15), while *ista* denotes the Symplegades.

**651 f.** All the mss. have *idem Amyci certe viso timor omnibus antro/ perculerat*. Critics have rejected this on the grounds that it is ungrammatical, positing a lacuna after 651, or making conjectures to supply an

object for *perculerat*, or emending *perculerat* itself (see Liberman p. 280 n. 110 and Spaltenstein). However, the mss. reading makes perfectly good sense if one punctuates with a full stop at the end of 651, supplies *erat/fuit/fuerat* as the verb in that line to go with the possessive dative *omnibus* (*viso* … *antro* is an ablative absolute), and then understands *timor* as the subject and *omnes/nos* as the object of *perculerat* in 652 (the subject is understood in the same way at e.g. Ovid *Am.* 1.2.5 f. (*nam, puto, sentirem, si quo temptarer amore./ an subit et tecta callidus arte nocet?*); for the ellipse of the object with the verb see *TLL* X,1.1196.69 f., 1197.12 f.). With this punctuation 651 is an effective end-stopped line; and 652 is a vigorous verse in which *perculerat* gets stress from its placement, but is then overwhelmed by words for the triumph over that fear in a tricolon crescendo which pointedly juxtaposes their resistance (*stetimus*) and puts most emphasis on the heartening divine help.

**timor**: for the Argonauts' terror at the sight of Amycus' cave (and their conquest of it) see 187 ff.

**perculerat, stetimus tamen**: for *percello* 'dismay' with a word for fear as its subject see *TLL* X,1.1197.58 ff. The word is neatly used by the poet in connection with the highly successful boxer Amycus, as it was often used of knocking down, wounding, killing and routing (*TLL* X,1.1195.64 ff., 1196.17 ff., 54 ff.). So too *stetimus* means 'we stood firm', a sense found frequently in the context of combat (*OLD* s.v. 3a), while the verb also suggests standing up (not being knocked down).

**deus adfuit ausis**: VF mentions no divine support against Amycus explicitly. This will be a bit of psychology on Jason's part, leading in to the claim in 653, to reassure the crew. Unless we are to assume that Pollux explained his libation at 343 as acknowledging his father's help (see 343n.), presumably this is an inference based on Pollux's parentage and/or the gods' assistance in general for their quest (cf. 540 ff.), and this remark and the one in 653 shrewdly take up and build on Phineus' comments at 554 f. *Deus* here (and in 653) is intentionally vague (Jason does not know which deity), and he is careful to act quickly (at 654 f.), before the crew have time to question which *deus* he means and how he knows about the intervention. There is a sly humour in the fact that Jason, who is so definite and vehement about heavenly help in 652 and 653, is wrong in both cases (no god aided them against Amycus, and two divinities rather than one will give them support in connection with the Symplegades).

**653 quin ... deus**: the brisk rhythm of 652 continues here, and there is animated elision and vehement frequency of d as well, as Jason ends on an upbeat, with the affirmative *credo*, and with *deus* stressed by its position.

**654 corripit ... remumque locumque**: with the first noun the verb = *arripit*, and with the second it means *sibi arrogat* (*TLL* IV.1040.78, 1042.68). The use of one verb with two senses (rather than two different verbs) makes for a brevity that fits with speedy action by Jason.

**abiecti ... Phaleri**: for this Argonaut see 1.398 ff. and AR 1.96 ff. VF may well have singled him out here to give a wry spin to AR 1.100, where we are told that his father sent him on the expedition ἵνα θρασέεσσι μεταπρέποι ἡρώεσσιν. It is difficult to decide whether *abiecti* means 'pushed away', i.e. dislodged by Jason (*OLD* s.v. *abicio* 1a), or 'downcast' (*TLL* I.91.27 ff.), but the latter sense would have point, in that Valerius' Jason, instead of being downcast himself (as is so often the case in AR), would here be showing impatience with another Argonaut who is downcast. If there is allusion to AR 1.100, there could also be sport with the meaning 'undistinguished' (*TLL* I.90.72 ff.). Henri Wijsman (agreeing with Burman) suggests to me that Phalerus had fallen from his thwart because of some violent motion of the ship, and Jason grabbed the oar and took over the vacant place.

**655 trahit**: Langen explains this as '*trahit (remum) sc. per undas*', while Liberman prefers *trahit (puppem)*, comparing 1.370. In view of what follows on immediately in the rest of this verse, there may also be play on the sense (*OLD* s.v. 4) 'carry along, influence' (the crew).

**insequitur**: this is difficult. It might mean 'pursued' [Jason's course of action] or 'proceeded' [to row]: see *OLD* s.v. 7, *TLL* VII,1.1866.67 ff.

**flammata pudore**: the Argonauts are primarily inflamed by shame, but the phrase also suggests (rather vivid and amusing) red faces (*TLL* VI,1.874.83 ff., *OLD* s.v. *pudor* 1d). Their action here *flammata pudore* contrasts with their inaction because of *gelida formido* in 646, showing how Jason has turned things right around.

The many dactyls in this line convey a sense of speed.

**656** The Rocks parted in 644 f., causing the sea to surge away from the Argo (*ferre fugam maria*) into the void left by them. But here the *fuga ponti* is *obvia* (657), i.e. opposing them (see 657n.), and there seems to be a new effect on the ship by the sea (*rotat*); so it would appear that this line refers to water forced back towards the Argo as the Cyaneae come

back together and clash once more (in 657). So at AR 2.571 after the Symplegades collide νῆα δ᾽ ἔπειτα πέριξ εἴλει ῥόος.

**fuga ponti**: the sea may be fleeing (with connotations of terror and rout) from the Cyaneae as they crash together violently or just be moving quickly (see 644n. on *fuga*).

Words for the sea and its actions predominate in this line (with *unda* and *ponti* at either end), swamping the lone *laborantes* of the Argonauts.

**657 miscentur**: the verb suggests that in coming together the Symplegades coalesce to form a single mass (and so would really crush the Argo). The menace is increased by the fact that *misceo* had military applications (used of troops clashing in combat and so on: cf. Lucan 1.579 *quanto clamore cohortes miscentur* and see *TLL* VIII. 1080.74 ff., *OLD* s.v. 3b, 4b, 13b).

**aequore toto**: the hyperbole (not in AR) denotes the movement of the enormous Cyaneae all the way back to the shores (cf. 574 ff. and see Strand 107 f.).

**658 praecipites**: the repetition of the adjective (from 656) within a few lines highlights the dangerous speed of the forces ranged against the heroes (and the swift parting of the Rocks presages a swift return to collide again).

**inlisa**: the verb here probably means 'injure' as well as 'dash against' and refers to damage done to the Symplegades during the recent collision (*TLL* VII,1.377.12 ff.).

**659 f.** There is extensive play with doublets here in connection with the two Symplegades. As Henri Wijsman points out, the twofold crashing is rendered by two phrases (*fragor .../... dedit*). *Bis* is repeated. This is the second application of *infestus* and *adversus* to the Cyaneae by VF (cf. 576, 645). There is the pairing of *cautes* and *saxis* in 659, and then another pair (*saxis/ saxa*) at 659 f. This is the second time that the poet ends and begins successive lines with *saxum* (cf. *saxa,/saxa* at 641 f.) and that the particular group *saxis/saxa* appears in such a position in Latin poetry (cf. Virg. *Aen*. 2.608 f., discussed below). Note also that *fragor* is repeated in 665. Similar doublets occur later (e.g. Jason exhorts his men and gives them a lead by rowing for a second time at 674 ff., and both Juno and Minerva are helpers at 682 ff.).

There is onomatopoeia (frequency of s and x), and there is gravity in the spondees (continued in 661).

AR describes the Cyaneae coming together twice in the whole episode. Going one better, VF has them collide twice here, and then clash again in the next section.

Our poet also has an eye to Virg. *Aen.* 2.608 ff., where Venus points out to Aeneas the actions of Neptune at the fall of Troy (as Stroh 20 noted): *hic, ubi disiectas moles avulsaque saxis/ saxa vides, mixtoque undantem pulvere fumum,/ Neptunus muros magnoque emota tridenti/ fundamenta quatit totamque a sedibus urbem/ eruit.* VF's two verses call to mind *Aen.* 2.608 f.: this is the only other example of *saxis* at the end of a line immediately followed by *saxa* at the start of the next line; in both authors the words surrounding that pair have similar size, sound and rhythm; and there is the sea/ sea god connection. The allusion invests the Clashing Rocks with great solemnity and puts them up on a supernatural level, as something truly extraordinary, intimating that their collision is as noisy, violent, awesome etc. as the destruction of a whole city by a great god with a massive trident. There is also pawkiness in applying this reminiscence of Neptune's action to rocks from which he keeps well away (571).

**fragor .../... dedit**: the expression is suitably remarkable (an inversion of *fragorem do*, for which see *TLL* V,1.1687.30 ff.), and also rather difficult. In connection with *fragor* Langen remarks: '*fragorem ipsum hoc loco satis audacter dicit Valerius id effecisse, quod cum fragore fit*'. *Fragor* in 665 tends to support that explanation of *fragor* as 'noisy process', but the noun could have a different sense here ('the process of smashing': see *TLL* VI,1.1233.39 ff.). Langen takes *do* in the sense of *reddo* and believes that VF is saying that the *fragor* rendered the rocks hostile. However, I do not understand what the point of saying such a thing here would be, and in any case the rocks were already hostile (see 576 and 645). Spaltenstein comments: '*Saxa adversa dedit* doit signifier "pousser à la rencontre" sim ... et *adversa* est transposé pour *adversum*'; but that leaves the lone *saxa* weak and otiose after *infestas cautes*. It seems best to take *dare* here to mean 'cause to go' (cf. e.g. Virg. *Aen.* 12.227 *in medias dat sese acies*, and see *OLD* s.v. 19b), *infestas cautes* and *adversa ... saxa* to be its objects, and *saxis* to be dative of place to which (see the note on 642 f.) instead of *ad/in saxa*. So the idea will be that the noisy process (of clashing) or the process of smashing twice sent the rocks into each other.

**infestas cautes**: a unique phrase. For the senses of the adjective see the note on 575 f.

**adversaque**: the epithet is applied here first to *saxum* (cf. 8.196). For its possible meanings see 645n.

**flamma**: refers to (huge) sparks produced when the rocks strike each other. The word picks up *flammata* just above (655), taking us from metaphorical to literal flames. It is a stroke of wit to make the inflamed Argonauts face flames themselves. Note also that there are bright sparks coming from the Cyaneae (= Dark Rocks).

**expresso ... imbri**: the phrase denotes sea-water forced up by the violent collision. For *imber* applied to the sea cf. *TLL* VII,1.423.4 ff. In this particular context the idea of a shower is felt in *imbri*, but remarkably the shower is going upwards. VF is building on AR 2.565 f. ὦρτο δὲ πολλὴ/ ἅλμη ἀναβρασθεῖσα, νέφος ὥς. Rain is a closer parallel than a cloud, and VF adds the paradox of fire inside water with the vivid, menacing *flamma* (all of which leads smoothly into the simile at 661 ff.).

**661 ff.** There is no such extended imagery in AR at this point, and this looks like an unexpected further expansion of his νέφος ὥς. Valerius tops Apollonius by means of a full-blown epic storm simile (for which see Hainsworth on Hom. *Il.* 12.375, Hardie on Virg. *Aen.* 9.668 ff., Harrison on *Aen.* 10.356 ff., and cf. also Hom. *Il.* 4.275 f., 12.278 ff., 13.39, Virg. *Aen.* 5.458 f., Stat. *Theb.* 8.407 ff., VF 4.261 ff. and 268 ff.). This is the only instance of such a simile applied to the Symplegades.

The primary point of correspondence is the tremendous din (665). But the image also conjures up a great rain of spray, massive flashing sparks, the rocks' darkness (cf. 676, 678, 681), the collisions' violence and rapidly successive nature (this is a major storm, and the references to thunderbolts/lightning and thunder succeed each other swiftly, and there is a speedy rhythm at 663 f.), and it also suggests the terror of men dwarfed and impotent in the face of a dangerous and deadly phenomenon of enormous power. The longer the simile goes on, adding detail after detail, the more impressive it makes the rocks, and the impact is heightened by the expression (see below) and by alliteration and emphatic placement of several words. It may also be to the point that tempests can be quelled by divinities (as at Lucr. 1.6 ff., Virg. *Aen.* 1.124 ff., 255), in the same way that Juno and Minerva will check the menace of the Symplegades at 682 ff.

**661 multifidus ... horror**: the expression (= 'splintered terror') is powerful and unique. Down to VF's day *multifidus* and *horror* 'cause of terror' (though there is also a hint of bristling here) were found mainly in poetry, especially the grander genres (*TLL* VI,3.3001.38 ff., VIII.1584.60 ff.). The phrase may denote just lightning; but a thunderbolt would be more dramatic, fearsome etc. (cf. 6.54, of such bolts, *dispersos trifidis ardoribus*

*ignes* and Wijsman ad loc., Langen on 1.662); it would also link up with the bolt thrown by Minerva at 670 ff., heartening rather than frightening, and bringing out her superiority (she has the real thing in place of mere semblance).

**tenebras**: Spaltenstein claims that the darkness here (and in *noctem*, 663) is that of the storm itself rather than that of night. A tempest in the daytime would be a closer parallel to the situation now facing the Argonauts, and it would be more likely to catch people outdoors (as in 664). For blackness in the day caused by storm-clouds cf. e.g. Virg. *Aen.* 1.88 f. *eripiunt subito nubes caelumque diemque/ Teucrorum ex oculis; ponto nox incubat atra.*

**intermicat**: again there is elevation and singularity. The verb was as yet very rare, and is transitive here only in all surviving Latin (*TLL* VII,1.2222.66 ff.). On the striking light-dark contrast here and elsewhere in connection with VF's Cyaneae see Shelton 245 and Venini 1972b 368 f.

**663 f. terrificique ruunt tonitrus**: down to Valerius' time the bulky *terrificus* was mainly poetic (except for Pliny *N.H.* 2.92, 8.122, Pliny *Ep.* 6.20.19) and was particularly common in epic. The verb denotes the rapid movement of the noise of the thunder and has connotations of lack of control, aggression and hostility (*OLD* s.v. 3, 5).

**elisaque noctem/ lux dirimit**: *elido* here means 'emit with violence' (*OLD* s.v. 3, *TLL* V,2.371.17 ff.) and reflects theories that thunderbolts and lightning were forced out by the clash of clouds or the influence of wind (see Spaltenstein on 661 and 663 and cf. also Lucr. 6.160 ff., 239 ff., Sil. It. 1.254). *Lux* of a thunderbolt/ lightning was unusual (*TLL* VII,2.1912.58 ff.). *Dirimo* here means 'cleave' (*OLD* s.v. 1b) and is used in a droll inversion of the common *nox dirimit* (*proelium* etc.: see *TLL* V,1.1260.1 ff.).

**pavor … aures**: Spaltenstein takes *ora* to refer to the eyes (cf. *OLD* s.v. 10), which would make for a neat balance with *aures* (cf. Langen: '*pavor ora occupat propter fulmina, aures propter tonitrua*'); but it could refer to faces or even mouths. There is no parallel for *ora* or *aures* as the object of *pavor occupat* (and the latter in particular is rather remarkable); but cf. Lucan 1.246 *pavor occupat artus*, Cic. *de Or.* 2.235 *risus … latera, os, venas, vultum, oculos occupet*, Virg. *Aen.* 3.294 *incredibilis rerum fama occupat auris* and see further *TLL* IX,2.386.29 ff. and Liberman p. 281 n. 115.

**665 implevit pontum fragor**: the din will certainly fill the surrounding water over quite some distance, but there is probably hyperbolical play on *Pontum* here (which could refer to the area around the Black Sea as well as to that whole huge sea itself: see *OLD* s.v. 2). As Spaltenstein points out, the fact that *fragor* is used of thunder (*TLL* VI,1.1234.2 ff.) tightens the connection between the Symplegades and the storm in the simile (so too *imber*, later in this line, very often denoted a shower of rain).

**666 magno puppem procul aequore vestit**: as well as conjuring up a graphic picture of the Argo totally enveloped in foaming sea-water, this unique application of *vestio* 'cover' (*OLD* s.v. 2) may represent a twist to *vestis* = 'sail' (as in Catull. 64.234 *funestam antennae deponant undique vestem*). *Puppem* is suggestively surrounded by *magno aequore*.

While providing a dramatic close to this section, VF caps the foam forced up by the Clashing Rocks at AR 2.565 f. and 569 f. by making his spray spread out much further (with lots of it arriving from afar) and actually come into contact with the ship.

**667–702** The negotiation of the Symplegades. This is the longest section in the whole episode, dwelling on the most thrilling segment to do it justice. So too within the section itself the actual encounter with the Clashing Rocks at 679–695 (after the heroes go right up to them, and before they row off clear of them) is assigned the most lines and a central position. Valerius continues in his aim of involving readers. He encourages a strong emotional response, taking us from tension at the start through concern and excitement to relaxation and triumph at the end. There is also effective chiaroscuro (with brightness at 670 ff. and 678 beside the black Cyaneae), aural appeal (especially in the awesome sounds of nature) and various graphic touches (particularly at 672 f., 678 and 681). Cinematic techniques are in evidence too. Although the Symplegades are suggestively prominent until 697 ff., throughout there is lively cross-cutting (between gods, heroes, ship, rocks and sea), which makes for a full and clear picture as we go through this adventure with the Argonauts step by step. The passage begins with a high-angle shot, providing a godlike point of view which brings out the Argo's vulnerability (a small ship in a large expanse of water, blocked by huge rocks), and there is a dramatic low-angle shot at 680 f., looking up at the looming Cyaneae. In addition, the narrative zooms in on the vigorous leader at 674–676 (the only one who speaks) and on the daunting upheaval of the sea at 687 f.

VF gives his opening solemnity and impact, suddenly moving us up to a higher plane at 667–669 (where divine interest encourages attention on the part of the reader), and presenting an impressive figure in impressive action at 670 ff. (and within the tradition this is an entirely novel act by Minerva, so that it is still more imposing). Jason is once more foregrounded at 674–676, playing an important role early on, as the driving force at a crucial moment. Then, building on 675 f., Valerius makes natural phenomena dominate 677–682. There the helmsman is ineffectual, and the Argo is not dynamic but just the grammatical object, controlled, encompassed and threatened. Destruction is imminent now, and things are so bad that divine intervention (and swift intervention by two deities) is necessary. That comes at 682–685 (where Juno and Minerva are to the fore in place of the rocks), but with these Cyaneae that does not solve the problem quickly and smoothly. Instead of the easy passage for the Argo at this point in AR, at 686 ff. our poet brings out the furious commotion of the water through which the Argo has to be rowed vigorously. And at 691–695 the damage to the stern-ornament is turned into something more emotive and serious than it is in the Greek epic (nearly involving the loss of the helmsman). So too at 696–698 VF makes much more of the fear of his crew, who (unlike Apollonius' heroes) are unable to relax straight after their more awful ordeal. Finally 699 ff. wind down the emotional pitch and provide a quiet close, building a real sense of relief and triumph, partly thanks to an extended simile at the very end which slows the narrative pace right down.

**667 advertere dei**: the critics are divided over who is denoted by *dei*. The noun could refer to the Olympian gods in general (a daring encounter with the extraordinary Symplegades might well be of interest to them all, and Spaltenstein compares 1.501 ff. for heaven in its entirety paying heed to the Argo). Then again the allusion may be to Pallas and Juno specifically, the only deities who actually intervene here (for *deus* of a goddess see *TLL* V,1.890.16 ff.). *Deae* would have been more restrictive, and VF may well have used *dei* as part of a deliberate tease, so that we are even more in the dark over which divinities are likely to get involved in the action.

**defixaque lumina ponto**: with some hesitation I reject the mss.' *numina* for *lumina* (which was added by a second hand in the *codex Monacensis*). *Defixaque numina* does make sense (see *OLD* s.v. *defigo* 3a), but it would be just saying the same thing as *advertere dei*. That would bring out the idea of close attention by the gods, I suppose, but *lumina* does that,

without so much repetition, and adds a typical and pointed allusion, to Virg. *Aen.* 1.226 *Libyae defixit lumina regnis*. There an anxious Jupiter, looking down at the sea from heaven, fixes his gaze on an area of danger for Aeneas, shortly before making his reassuring speech to his daughter Venus and sending down Mercury to protect the Trojans from harm at Carthage, so the echo (as well as making for elevation) comes with an aura of concern and beneficence, hints at help on the way for our heroes and prefigures Jupiter's daughter Minerva with aegis and thunderbolt at 670 f.

The eyes fixed on the sea contrast with the rocks in constant motion on the sea, and may well anticipate the rocks being subsequently fixed (cf. *fixos*, 708) on the sea thanks to divine assistance for the Argonauts.

In contrast to Apollonius' epic (where at 2.537 ff. the Argonauts sailing off from Phineus do not escape Athena's notice and she descends to earth, but then drops out of the narrative and does not act on their behalf until 598 ff.) VF runs together notice and action at 667–671, to build up the impact of divinity. He also has a plurality of deities taking notice, and has them gaze fixedly at the sea wondering what will happen, so that there seems to be greater divine interest here (and there is covert foreshadowing of the intervention of two of them rather than Athena alone as in AR).

**668 quid … ratis**: the indirect question construction may depend on *advertere* in 667 (= 'paid attention to what …'; cf. *OLD* s.v. 6a) or on a participle meaning 'wondering' vel sim. to be supplied by readers to go with *advertere dei*.

**dura iuventus**: the adjective means 'enduring, robust', but in this context and in view of the frequent application of *durus* to rock (*TLL* V, 1.2302.48 ff.) there may be rather macabre sport with the 'hard' sense of the word (the Cyaneae really are hard and would smash the crew to a soft pulp).

**669 pendet … ausis**: it is hard to be sure of the meaning here, and various translations (some of them improbable) have been offered (see Dräger 446). Wagner took *pendet* in the sense of 'be perplexed, be on tenterhooks' (see *OLD* s.v. 12) and explained: '*favent quidem tantum opus aggressis, ipsi tamen fere dubitant de felici successu*'. It has also been suggested that the favour of the *dei* hovered over the Argonauts (see *OLD* s.v. *pendeo* 8). I would add another two possibilities. The idea

could be that the favour of the *dei* arose from and was based on (see *OLD* s.v. *pendeo* 13a) the Argonauts' great exploit, i.e. their exploit won divine support (with the winning stressed by means of epic fulness of expression). And VF might even mean that a boon (help from heaven) was imminent (see *OLD* s.v. *favor* 1d and *TLL* X,1.1038.60 ff.), although with this sense elsewhere *pendeo* is used of unwelcome things. Henri Wijsman sees an allusion back to 652.

*Magna ausa* makes for gravity and elevation, as it was an epic expression, found in Ovid *Met.* 2.328 (quoted in Sen. *Dial.* 7.20.5), Stat. *Theb.* 4.368, Sil. It. 9.344, 10.201, 13.363, 16.371 and VF 5.661. Here it is enlivened by its use in connection with the massive rocks (taking on the great Cyaneae really is a great feat).

**670 ff.** The sudden, speeding thunderbolt that marks the way for the Argonauts here is in general reminiscent of the sudden, speeding star (sulphurous, and accompanied by thunder) that marked the way for Aeneas and his family during the fall of Troy at Virg. *Aen.* 2.692 ff.; and specific points in common are *fax*, *vix(dum)*, *lux*, *via*, the shout of *sequor* by a hero (Jason/Anchises) in an address to heaven, the ensuing improvement of morale and the subsequent movement away by the group (Spaltenstein also sees several of these links). The echo (as well as tying in with that at 659 f.) has connotations of doubts overcome, difficulties and terror still ahead, and eventual escape from great danger (involving noise, fire, violence and destruction).

At the same time (as Stroh 20 pointed out) there is allusion to Juno's complaint about Minerva angrily hurling (*iaculata*) a swift and fiery thunderbolt in connection with voyaging heroes at *Aen.* 1.42 f. *ipsa Iovis rapidum iaculata e nubibus ignem/ disiecitque rates evertitque aequora ventis*. There is extensive inversion, as here Minerva launches the *fulmen* in a benign mood to help heroes and save their ship from being shattered, and Juno is on her side.

**670 prima**: Minerva was the first of the gods to act, and then (at 682) Juno also intervened.

**coruscanti … aegide**: this could be an ablative of description, forming a periphrasis for Minerva with *virgo* (so Wagner, comparing 605), but word order makes it more probably ablative of instrument (the aegis with the thunderbolt in 671 forming a sign in two parts vis à vis the two Symplegades). *Coruscanti* may mean that the aegis was shaken and/or glittered (for its brightness cf. e.g. Hom. *Il.* 2.448 f., 17.594, Virg. *Aen.*

8.436). The verb was found largely in the loftier genres down to VF's time, and *coruscans aegis* occurs here only.

The inclusion of the aegis is variously effective. It together with the thunderbolt in 671 makes VF's intervening goddess more imposing than the (unarmed) Athena at AR 2.537 ff. and 598 ff. The brightness of the aegis (and the *fulmen*) surpasses the sparks of the dark Cyaneae, and the two most powerful weapons in the universe are opposed to those two rocks, bringing out Minerva's superiority and hinting at victory over them.

**671 fulmineam iaculata facem**: *fulmineus* = *ad fulmen pertinens* was poetic (found in epic and didactic, and elsewhere in a solemn or mock-solemn context); *fax* of the thunderbolt was rare, and in earlier and contemporary literature appeared only in tragedy and epic; and the application of *fulmineus* to *fax* was unique (see *TLL* VI,1.404.40 ff., 1531.75 ff.).

Whether or not the aegis figured as well, this sign for the heroes is more spectacular than AR's dove. The effect is enhanced by the flurry of dactyls here (continued at 672 f.), together with alliteration and assonance.

**ardua cautes**: the adjective means 'lofty' but also suggests 'difficult, troublesome'. Apart from here this phrase appears only at Sen. *Ag.* 539. In view of its associations the reminiscence (with variation) is diverting: Seneca has *nil ille motus, ardua ut cautes, salo/ ambustus extat, dirimit insanum mare*, of Ajax hit by a thunderbolt which had been hurled by Pallas and had passed through him.

**672 cesserat**: the rocks had receded, but this particular verb may well hint at them being inferior and yielding (*OLD* s.v. 9, 10).

**tenui**: the thunderbolt's light would seem slender in contrast to the massive Cyaneae, but it would really stand out against their dark bulk and so mark the way clearly for the Argonauts. *Tenui* also conjures up the small Argo similarly making its way through the rocks successfully, as well as recalling the tiny dove that flies (cf. *volans*) between them in Apollonius.

**673 fugit**: the verb means 'moves swiftly away' but also intimates escape (*OLD* s.v. 6a) for the Argo (cf. 694).

**rediere viris animique manusque**: *animi* obviously has the meaning 'courage, morale', but *manus* is a bit more problematical. *TLL* VIII. 354.40 ff. lists it under examples of *manus* = *robur, virtus*, and 'strength' makes good sense here (for the detail cf. Lucan 4.373 *vires rediere viris*).

The word might also denote use of the hands (cf. Ovid *A.A.* 1.551 *et color et Theseus et vox abiere puellae*, where Ariadne loses use of her voice). In any event the Argonauts were rowing at 655 f., but presumably the clashing at 659 ff. unmanned them (again, which underlines how terrifying these Cyaneae are).

This is a clear echo of 3.468 *sic animi rediere viris*, where, as when Jupiter scatters a cloud and brightens up the sky (cf. his daughter hurling a bright thunderbolt here), the crew are freed by Mopsus' ceremony from their low spirits after the deaths of Cyzicus and his men. The link invites comparison of the two situations. In the former there was release from much gloom, anxiety and inertia (see 3.362 ff.) and the heroes rowed off vigorously; with economy all of that is suggested here too.

**674 viam**: the noun denotes the course of the bolt (and of the Argo) and also embraces 'course of action', 'means of achieving an object' and 'way of proceeding' (*OLD* s.v. 7, 9, 10).

**sequor**: seems to combine 'follow' (the path of the *fulmen*) and (*OLD* s.v. 9a) 'follow guidance' (of Minerva).

**quicumque deorum**: Jason does not know which god sent the thunderbolt (Pallas and Jupiter are both obvious possibilities; but some other deity might be responsible: cf. e.g. Virg. *Aen.* 8.523 ff.), but he is quick to claim a divine origin for it (corroborating his own remark at 653) to encourage his men.

**675 Aesonides**: the dignified epic patronymic helps build up Jason here.

**nil fallis**: the mss. have *vel fallor*, *vel fallit* and *vel fallis*. *Vel* cannot mean 'even if', as some take it to do here, and other attempts to get sense out of *vel fallis* are not very convincing (Liberman p. 281 n. 118 suggests 'toi qui, quelque dieu que tu sois, même me trompes', while Spaltenstein offers 'ou alors tu nous trompes'). In any case there is a serious problem of logic that invalidates all three readings. Even a hint of Jason being mistaken and deceived by the divinity would be not only pointless but actually very bad for morale at a critical juncture, and would jar with *rediere .../... viam* at 673 f., and would militate against Jason's own heartening assertion in 653. A denial of divine deceit on the other hand would fit logically and be good for morale (and Anchises is certain that heaven is genuinely helping them in his parallel speech at Virg. *Aen.* 2.701 ff.). Of the various emendations the least violent are Peerlkamp's *nec fallor*, Koestlin's *nec fallis* and Delz's *nil fallis*, and it is hard to choose between them. I opt tentatively for *nil fallis* (for the phrase cf. e.g. Ter. *Andr.* 204

*nil me fallis*), because of its staccato effect (in keeping with the animated urgency and precipitate action in the rest of this sentence).

**fragores**: the noun (the plural suits the plurality of rocks) will refer to the din made by the sea churned up in front of the Cyaneae as they part and also starting to rush into the void that they leave behind them, and perhaps to spray (and fragments of rock?) hitting the water as well.

**676 ruit et … se condidit**: as Spaltenstein points out, Jason must be still rowing with Phalerus' oar here, and (as at 655) is being followed by the rest of the crew. The wording makes Jason the one who is rushing and plunging into the *fumus*, which highlights him and intimates that he gave a very vigorous and decisive lead, as he reinforced his brisk and inspiring speech with prompt and resolute action. In this version he is the one who stands out and his role as leader is not usurped by others. At the same point in Apollonius, after his Argonauts received their sign (via the dove), Tiphys told them to row vigorously (2.573 f.); here Jason is the one who speaks (and his words are actually quoted) and he then acts as well, rowing vigorously himself. As part of this process of ensuring that Jason is not overshadowed, the assurance of divine help is transferred from Tiphys (at AR 2.612 ff.) to Jason and is made at a much more useful point (674 f.), and VF drops Euphemus, who later in AR (2.588 f.) also told the crew to row hard (and earlier had released the dove).

At another level there is an ideal for consideration and emulation here (cf. von Albrecht 941). This is the final one in a series of depictions in book 4 of an active heroism that shows bravery in the face of death and strives for glory (cf. esp. 81, 174 ff., 191 ff., 222 ff., 651 ff. and 669).

**fumo … atro**: VF may be intentionally vague here, to suggest various things at once and to add mystery. *Fumus* could denote smoke (from the flames mentioned in 660, and from the thunderbolt), mist and falling spray (Apollod. *Bibl.* 1.9.22 says of the Clashing Rocks ἐφέρετο δὲ πολλὴ μὲν ὑπὲρ αὐτῶν ὀμίχλη). Dark *fumus* for the dark Cyaneae is apt, and is also a sombre touch not found in AR. *Atro* (emphatic by position) means 'dark' but has unsettling connotations of ill omen, death and terror (*OLD* s.v. 6, 7, 8). *Se condidit* is neatly enclosed by *fumo atro*.

**677 hinc**: 'next'

**cedens**: 'moving away' (from the Argo, into the great gap left by the Cyaneae, as at 644 f. and AR 2.575 ff.).

**abductis montibus**: ablative absolute.

**678 pelagoque ... aperto**: *pelago aperto* could be a dative with *occurrere* (= 'hurry to'; cf. hurrying night at Virg. *Aen.* 2.250 etc.); it could also be a local ablative or ablative absolute, with *occurrere* meaning (*OLD* s.v. 8) 'become visible' (to the Argonauts). In either case the daylight is a graphic detail (not found in Apollonius) which casts a spotlight (as it were) on the scene, and which at the same time brings out the rocks' blackness (it intimates that the Argo has recently been in darkness; it represents only a temporary and tantalizing respite, until the *umbra* returns at 681; and it is enfolded by and accentuates via contrast that *umbra* and the *fumo ... atro* in 676).

**679 permissis ... rector habenis**: the image is that of a charioteer giving his team their head. For *permittere habenas* of letting reins run free cf. *Corp. Tib.* 3.7.92, *Laus Pis.* 51 and Sen. *Phaedr.* 1006. For ships as chariots cf. Catull. 64.9 (of the Argo) *volitantem flamine currum* (and Kroll and Fordyce); and for the helmsman as charioteer cf. Ovid *Tr.* 1.4.52 *aurigam video vela dedisse rati*. For *habenae* in this connection cf. e.g. Virg. *Aen.* 6.1 *classique immittit habenas*, and Servius ad loc. *funes per metaphoram dixit*. *Rector* denotes the Argo's helmsman, but the word was also used of charioteers (at Ovid *A.A.* 2.433, Curt. 8.14.9 etc.). *Habenis* and this whole image is a chilling reminder of 571; and the idea of the Argo as a chariot makes the ship seem even smaller and more vulnerable.

In contrast to Tiphys at AR 2.584 f., the helmsman here has a small and ineffectual role and is quite unable to save the ship (and so does not outdo his captain).

**fundere**: stands for *pandere*, as at Sen. *Thy.* 591 and Sil. It. 2.25 *fundentem vela carinam*. The employment of this verb in a context of drenching spray and sea pouring into a void is droll.

**680 nec eniti remis prope**: *pote* with the infinitive occurs first in Plautus and Ennius and subsequently is found frequently in poetry and prose (*TLL* X,2.337.39 ff.).

**adsunt**: see on 638 f. and note the position of the word here (and that of *Cyaneae* at the start of the next line). The rocks are back with unnerving speed and suddenness (in far fewer lines than they are at AR 2.574 ff.).

**681 premit umbra ratem**: the verb means 'overshadow' (*OLD* s.v. 17). There may well be an intentional reminiscence of *umbra premit* at 3.215 with its sombre aura and associations of impending doom.

The shadow (not in AR) is a vivid and telling detail (one can easily

imagine the crew's horror as it falls on them). The juxtaposition *umbra ratem* adds to the effect; and the immediately preceding *Cyaneae; premit* and succeeding *scopulique feruntur* mean that in the word order the Argo is completely encompassed by the rocks and daunting verbs in this fast-moving line.

**682 comminus**: see 563n.

**Iuno**: her presence will come as a surprise to those expecting intervention by Minerva alone (as in Apollonius). Juno is the (sole) helper in Apollod. *Bibl.* 1.9.22, while both goddesses are involved at *Orph. Arg.* 697 ff. Here a second helper makes Jason seem even more a favourite of heaven; and two goddesses (working in concert) are needed to deal with the Valerian Symplegades, and (in contrast to AR 2.598 f., where Athena holds one rock back with one hand and pushes the Argo through with the other) they have to use both hands on a rock each, and even then have difficulty in restraining it (cf. Hershkowitz 48). It is noticeable that in AR (2.598–603) after Athena intervenes everything goes smoothly and the Argo is through and safe in a mere six lines, whereas with VF's Cyaneae this takes fourteen lines (682–695), which suggests greater difficulty and keeps up the suspense.

**praecepsque**: recalls *praecepsque* in 675 of Jason, bringing out the link between goddess and hero. They both need to act swiftly in dealing with the swift Symplegades (compare the other *praeceps* doublet at 656 and 658).

**683 coercet**: this verb was used of suppressing by military means and of controlling animals, so it responds to *comminus* in 682 and forms a link with the simile at 684 f. (see *TLL* III.1435.43 ff., 78 ff.).

**684 f. valido ... robore**: this could be ablative of description with *tauros*, but it is best taken as an ablative of means with *detorquet*. The former construction would make the simile put a lot of stress on the *tauri* (= the Clashing Rocks) in a sentence where the focus is on the goddesses (who are in the ascendant) rather than on the Cyaneae; and the ablative of means pointedly focuses on the massive strength needed to deal with the bulls/ Symplegades.

**invito ... cornu**: this could be an ablative absolute with concessive force or an ablative of instrument/means (the horns are seized).

**detorquet in ilia**: as *ilia* can denote groin, guts and side, the head is brought down in the process of yoking, either straight down towards the

belly, or wrenched to the side (as at Sil. It. 13.223 *obliqua trucis deducere cornua tauri*).

The simile gives us a good idea of how the goddesses operated (something not found in AR), clearly intimating that they placed their feet on the sea-bed for purchase, put their arms around the Clashing Rocks and forced them down to the floor of the sea, to bring them under control. The bulls suggest the rocks' bulk, powerfulness, ferocity, deadliness and perhaps resistance (*invito*). Yoking bulls is arduous and requires great might and effort; and the singular *qui* conjures up the two deities working together as one. Bulls in a yoke are apart from each other, but close.

In an *Argonautica* it is easy to see in such imagery foreshadowing of Jason's yoking of the bulls that breathe flames (cf. the allusion to fire in 686), so that VF is here vivifying the old epic bull simile (for which see e.g. Hom. *Il.* 16.487 ff., 20.403 ff., *Od.* 21.48 f., AR 1.1265 ff., 2.88 f., 4.468 ff., Virg. *Aen.* 2.223 ff., 12.103 ff., Stat. *Theb.* 7.436 ff., VF 4.195 ff.). At this point AR (2.600) employed a brief image of speed and ease (the Argo, when shoved by Athena, sped like an arrow); VF's (rather longer) simile implies quite protracted labour and difficulty in dealing with his Cyaneae.

**686–688** The tremendous disturbance in the sea's depths and on its surface will be caused by the goddesses digging their feet into the sea-bed and forcing the Cyaneae down into it and by the clash of the masses of water driven into each other (*coacto*) and enclosed (*angitur* and *clausum*) by the rocks as they come together (albeit now slowed down). The effect is enhanced stylistically: 687 is a powerful line (taken up almost entirely by three nouns for water and three verbs which bring out its commotion), and there is onomatopoeia (the frequency of s and clattering consonants at 687 f. and the animated dactyls in 688). Such an extensive and deep disturbance (and the simile of the submarine eruption) tops AR 2.593 ff.

**velut . . . / . . . aquas**: *mixtis . . . harenis* shows that the image must be of a fiery underwater eruption (on which see Liberman p. 281 n. 120). Such an occurrence is a terrifying spectacle of enormous violence, involving steam, smoke, loud noise, commotion and damage to the sea-bed, with water and debris shot up into the air; in addition, the eruption's heat suggests friction and sparks from the Symplegades' contact with the rocky floor of the sea; and its source is not visible, just as the goddesses are invisible to the Argonauts (and *Vulcanius* plays on this divine connection). The simile forms a link with that at 506 ff. and is perhaps intended to imply that in this episode too an eruption image ushers in victory for the heroes.

*Verset* denotes a prolonged whirling around and churning up of the sea (*OLD* s.v. 1, 2).

**angitur**: the poet seizes the attention by using an unexpected word. The verb must mean 'is confined' (*OLD* s.v. 1c). Fittingly enough for this extraordinary marine phenomenon, the application is unique and the only possible parallel for this sense is in VF himself (at 2.387, of a warhorse, *vix in laevos piger angitur orbes*, where the text is uncertain and the verb could refer instead to the choking effect of a bridle). We should not lose sight here of the primary meaning of *ango* ('strangle'), with its suggestion of struggling, shaking, gurgling and rasping; and *angitur* might even mean 'is in pain' too (*TLL* II.49.20 ff.).

**689 contra**: the word means 'for their part', but there may be sport with 'differently', i.e. not as in AR (see below on *tenui discrimine*).

**validis … remis**: for *validis* 'vigorously plied' see *OLD* s.v. 1b. There are only three other examples of this phrase in Latin, and it looks as if VF is alluding to them to foreshadow subtly the Argo's successful navigation of the Cyaneae and perhaps some damage too (one is only aware of the damage aspect in retrospect, after reading 691 f.). At 2.311 (*validis Lemnon tendentia remis*) our poet had used *validis remis* of the Argonauts themselves at sea and in danger, as the women of Lemnos contemplated attacking them, but in fact did not, so they landed safely. The phrase was originally Virgilian. At *Aen.* 5.15 (of Palinurus, *colligere arma iubet validisque incumbere remis*) it is employed in connection with the Trojans threatened by a storm, which they escape, making harbour unharmed. Then at *Aen.* 10.294 (*nunc, o lecta manus, validis incumbite remis*) it is spoken by Tarchon urging his squadron of ships to run aground in the face of Turnus' opposition, and they do all manage to land, and are unscathed, with the exception of Tarchon's own ship, which is smashed up on a ridge of rock.

**tenui discrimine**: ablative of route. The reference is to the narrow gap between the Symplegades.

**691–695** Despite the earlier omission of Apollonius' dove whose nipped tail-feathers presaged damage to the Argo, despite the restraint applied to the Cyaneae by two mighty goddesses, and despite the image of the yoked bulls in 684 f. which intimated separation of the rocks, our tricky author unexpectedly works in the loss of part of the stern-ornament as found in AR, underlining his return to his Greek model with *extremis … corymbis* in 691 (which clearly recalls ἄκρα κόρυμβα at AR 2.601). VF

also makes more of this detail. In place of one and a half rather low-key lines in AR (2.601 f.) he fleshes this incident out in a full five lines and makes it more dramatic and emotive (the noise in 691, *nefas* in 692, the shout and fear of the crew at 693 f., the near loss of their very helmsman at 694 f., and the many excited dactyls throughout).

**691 increpuere corymbis**: unusual expression draws the attention. *Increpo* with the dative (rather than accusative) is rare, perhaps unique (the only possible parallels occur at Virg. *Aen.* 12.332 *Mavors clipeo increpat* and Sil. It. 12. 684 f. *clipeoque tremendum/ increpat*, but there *clipeo* may be ablative of instrument/means). *Corymbi* of the stern is found only in VF (*TLL* IV.1081.68 ff.), but in general the word is common (41 instances) in Augustan and Silver Latin.

**692 f. parsque (nefas) deprensa iugis**: most critics take *iugis* to refer to the mountainous Symplegades (as at 1.3), and this does seem right. Wagner and Langen thought that it denotes the thwarts, but the grammar then is difficult, in AR there is no damage to them (which would probably involve injury to the rowers, and to Tiphys), and there is no other allusion to such damage or mention of repairs done subsequently to the benches in our poem.

For the parenthetical *nefas* see *OLD* s.v. 3c. The aside intimates affection and respect for the Argo, and VF will be viewing the harm done to the ship as not just wicked but specifically impious, as the Argo had divine origins (1.94 f., 125) and a divine aspect itself (see the note on 335 f.), and bore an image of Minerva on the stern (8.202 f.).

**cetera caelo/debita**: this alludes to the stellification of the Argo (for which see 1.4 and Langen ad loc.). *Deberi caelo* figures elsewhere only at Virg. *Aen.* 12.794 f. (where Jupiter says to Juno: *indigetem Aenean scis ipsa et scire fateris/ deberi caelo*), so that the echo makes for gravity and puts the Argo on a par with the great Aeneas himself.

**conclamant Minyae**: it is a bit of a surprise to find our Argonauts shouting after all, when it seemed that VF had dropped this Apollonian element. This detail (which appeared earlier in Apollonius, at 2.573 and 589) has been held back until now for maximum effect.

As the following words show, they shout because the contact with the Cyaneae is so noisy and violent that they think that their ship has come apart. This represents an inversion of AR 2.611 ff., where Tiphys thinks that their ship has safely escaped the rocks and talks about Athena having breathed divine strength into it when Argus bolted it together. Our poet

thus manages to inject into his account an extra little thrill not found in AR, and does so rather cheekily via a deft twist to AR.

**695 sequitur freta rapta**: Tiphys followed (in the Argo, steering) the sea that rushed off, i.e. the Argo was carried along in the rear part of a great wave of water driven forth by the coming together of the Cyaneae (a lively and realistic detail, invented by our poet). For *rapior* with this sense see *OLD* s.v. 8a and cf. esp. Sil. It. 14.146 f. *nec fervet maiore fretum rapiturque tumultu,/ quod ferit Herculeas extremo sole columnas.*

**696 ff.** At AR 2.607 ff. as soon as they were through the Clashing Rocks the Argonauts relaxed and breathed again, looking at the sea and sky, and Tiphys spoke at some length before speeding the ship onward once more. Here by way of contrast, in their shock and panic after their encounter with these more dreadful Cyaneae (cf. Venini 1972b 366 f.), Tiphys does not look back and does not speak but keeps on guiding the Argo, and the rest of the crew do not stop rowing or breathe again or relax until much later (*tunc* … *tunc* in 699 = 'only then'). At the same time I see an element of humour here, as sailing on all the way to the Rhebas is quite unnecessary, and if they had not been in such a state the heroes would surely have worked out from the absence of din and spray that the rocks were no longer clashing back in the Bosphorus. Such playful touches fit the mood of relief and triumph at the end of this section and help wind down the emotional pitch.

**696 obsessum**: 'obstructed' (*TLL* IX,2.223.29 ff., *OLD* s.v. 4d). The huge rocks are now fixed for all time (cf. 708) in conjunction and so form an obstruction (without totally blocking off the Euxine Sea). Again Valerius applies a word with a strong military flavour to the Symplegades (which are now a static blockading force rather than mobile attackers).

**697 f. aut sociis temptata quies**: the heroes are so disturbed that they don't even make an attempt to stop rowing.

**nigrantia …/litora**: the reference is to the ἄκρην … μέλαιναν close to the Rhebas (see below and cf. also AR 2.349).

**longinquique exirent flumina Rhebae**: the Rhebas (on which see Wagner ad loc.) was a small river in Bithynia that flowed into the Euxine about five miles to the east of the Bosphorus.

At 697 f. VF obviously has an eye to AR 2.650 f. Ῥήβαν ὠκυρόην ποταμὸν σκόπελόν τε Κολώνης,/ ἄκρην δ᾽ οὐ μετὰ δηθὰ παρεξενέοντο μέ-

λαιναν. So it seems best to take *exeo* to mean 'go beyond, pass' (*TLL* V,2.1367.6 ff.) and *longinqui* to be an adjective qualifying *Rhebae*; with the sense 'far-off', i.e. from the Cyaneae (five miles or so is a long way for a tired crew to row a ship), this word and *exirent* would effectively bring out the idea that the terrified crew rowed on and on before stopping. Out of the other explanations of the verb and adjective (for which see Liberman p. 282 n. 122 and Spaltenstein ad loc.) the only one that would have similar point is to take *longinqui* as proleptic (= *ita ut longinquus fieret*, as the Argonauts sail far beyond the Rhebas), but the corresponding epithet in AR is not proleptic.

**699 posuere**: means 'laid down' and has as its objects both *manus* and (in 700) *pectora*. The heroes let their hands drop (as they stopped rowing) and let their chests hang down (as they collapsed forwards on the rowing-benches). For this use of *pono* see *OLD* s.v. 7a and cf. esp. Lucr. 4.1267 (of women having intercourse like quadrupeds) *pectoribus positis, sublatis … lumbis* and Stat. *Theb.* 6.800 f. (of rowers resting) *posuere parumper/ bracchia*.

**arida**: there seems to be pawkiness here, as this is at first sight a startling epithet to apply to chests which are drenched by seawater and sweat (from all the rowing). In fact, as the *pectus* contains the windpipe, *arida* must denote the inner dryness that comes from great exertion and hard breathing. Cf. Ovid *F.* 3.304 *relevant multo pectora sicca mero*.

**anheli**: whereas the Apollonian crew simply breathe again (2.607), VF has this detail for his men and adds to it weariness and physical collapse (intimating that they have gone through a lot more).

**700–702** With this aptly unique and very suggestive image of Hercules freeing Theseus from nether confinement while on the Labour to bring back Cerberus VF builds on AR 2.609 f. δὴ γὰρ φάσαν ἐξ Ἀΐδαο/ σώεσθαι. He catches more fully the nature of the danger just encountered, the emotions of the heroes and the magnitude of the feat. He also expands what is less than a line in AR and turns it into an epic extended simile (with weighty spondees), which is suitable for the epic achievement, and which entertainingly involves the Argonaut Hercules and one who would have sailed in the Argo's crew if he had not then been trapped in the Underworld (AR 1.101 ff.).

On the implications of the simile see Shey 131 f., Korn-Tschiedel 80 f. and Gärtner 248. As Jason had the leading role in getting the ship through the rocks (647 ff., 674 f.), he is likened to Hercules, the decisive rescuer

(who in some versions, like Hom. *Il.* 8.362 ff., also has divine help on this Labour), while the rest of the crew correspond to Theseus (great but lesser heroes, acting as one, who were saved thanks to another). The parallelism of situation implies that the Argonauts have escaped from death, blackness and a supremely horrible place, after protracted misery and fear, but with Jason's quest still to be completed; and there may well be a notion of difficulty in reaching salvation (cf. Sen. *Phaed.* 847 ff.), and a hint of loss (Pirithous and part of the stern-ornament left behind). As for feelings, massive (NB the particular moment in 702) relief, joy, triumph and gratitude (to Jason) are suggested (and the heroes may be still pale from recent fear: cf. *pallentia*, 701). The simile also puts the Argonauts' exploit on a par with the extraordinary feat of liberating Theseus and actually making it back from Hades (cf. e.g. Virg. *Aen.* 6.128 f.) and makes Jason equivalent to the super-hero Hercules (instead of being overshadowed by him, as in AR: see Hershkowitz 114 ff.). On the Hell theme in VF see Hardie 84 ff.

**701 f. comes**: the choice of this noun for Theseus (as well as marking him as the friend of Hercules and the inferior hero: see *OLD* s.v. 2a) points up the correspondence between Theseus and the Argonauts, as the word can denote a companion on a journey, a comrade and a person under the leadership of another (*OLD* s.v. 1b, 2a, 3a).

**pallentia iungunt/ oscula**: *pallentia oscula* is a striking and unparalleled expression. *Oscula* may mean 'kisses' (in which case *pallentia* is a transferred epithet) or 'mouths, lips'. The pallor will be the lingering paleness caused by recent fear. According to de Perceval and Spaltenstein the two heroes are still tainted by the pallor of death and the Underworld, but there seems to be no evidence for a living person being so contaminated during a trip to Hades.

**vix primis**: *vix* qualifies *primis* (the two embrace when they have just got to our upper world; and it seems to the Argonauts that they have only just escaped death too).

**amplexi**: the verb is reflexive (see *OLD* s.v. 1d and Housman on Manil. 2.412). The presence of embraces as well as kisses is not grounds for suspecting the text but brings out the great delight and relief.

**luminis oris**: this is an elevated phrase, found earlier in epic and didactic (*TLL* IX,2.868.17 ff.). It is here given new life by being wittily employed in a simile applied to men who have escaped into the light from the darkness of the Cyaneae, and who are near the coast (*ora*).

**703–710** Aftermath. Jason voices his alarm at the prospect of facing the Clashing Rocks on the way back from Colchis, not realizing that they are now permanently static.

This section puts the spotlight on Jason alone of the Argonauts (in contrast to the corresponding coda at AR 2.610–648) and reinforces for us his qualities as a commander. These Cyaneae are so terrible that even Valerius' Jason cannot totally suppress his fear of them (he is human, not some unbelievably superhuman figure); but we learn that (unlike the other heroes) he has managed the extraordinary feat of concealing it (and addressing the others' terror) until now (when he can relax his self-control, and the revelation of his misgivings will not reduce the crew's efficiency in the face of danger). As a good captain Jason is also thinking ahead and concerned about the return journey (in contrast to the rest, who are just enjoying the unreflecting relief of the moment). At AR 2.622 ff. Jason came out with a pessimistic speech, but that was solely or largely a trial and he was fishing for a reassuring reaction from the others, which he duly received. Here the Valerian Jason is expressing a totally genuine alarm, but despite it he still goes on, a self-reliant leader who does not get or need encouragement from the men he leads. In VF's much shorter final section Jason briefly enunciates his concerns, without spending time in testing the Argonauts or psyching himself up, and by 711 ff. he has obviously overcome his fears on his own and briskly moves on, even though (unlike Apollonius' Jason) he expects to face the same ordeal all over again. The brevity of this conclusion also facilitates concentration on the heroes' massive achievement. The Symplegades dominate this section, and in Jason's speech we are reminded of how awful an obstacle they were to surmount (because they are what really worries him on his quest, and he cannot imagine getting through them once more), while the final three lines highlight the immobilization of them consequent on the Argo's passage through them, which was, of course, a major benefit for humanity (cf. Adamietz 62 f.). Obviously there is solemnity and admiration in all this; but in the midst of success there is a sobering note of human blindness (Jason does not know that the rocks no longer clash), and there are various facetious touches too (see the notes below), winding down the emotional pitch further. So all in all there is a complex and lively tonal mixture (not found in AR).

**703** Jason's leadership is brought to our attention at the start by the abrupt revelation that for the sake of his crew he has been concealing his true feelings. Good generals behaved like this (cf. Hershkowitz 46), and I am

reminded in particular of the way in which we suddenly learn that Aeneas had been positive and encouraging to his men while hiding his *curae* at Virg. *Aen.* 1.208 f. Here beneath the surface seriousness there is humour, because all Jason's anguish is quite unnecessary.

**metus curasque resolvere**: *resolvere* ('put an end to': *OLD* s.v. 7a) *curas* occurs elsewhere only at Virg. *G.* 1.302 (with reference to farmers in winter) *invitat genialis hiems curasque resolvit* and Hom. Lat. *Il.* 685 *indulgentque mero curasque animosque resolvunt*. There is probably a diverting echo of Virgil here, as that line of his was immediately followed by a simile of happy sailors whose ship has finally reached port. The verb could be used of stopping the fear and anxiety of others (as in *G.* 1.302), and there seems to be play here with Jason able to end all that for his men (at 626 f., 648 ff. and, thanks to his leadership, 699 ff.) but not for himself.

**ductor**: this lofty word (133n.), emphasized by placement, highlights Jason's function as a commander and helps maintain his dignity in the face of his inappropriate reactions here.

**704 maria aspectans**: *hos … montes* in 707 means that Jason is looking back at the sea near the Symplegades (the rocks themselves are now around the bend, out of sight and hearing, in the Bosphorus). Amusingly it is while looking at the very water that is now safe that Jason talks about the danger for them of the Cyaneae there on their return. VF underlines how mistaken Jason is by an echo of AR 2.607 ff., where the Argonauts look at the sea and feel justified relief from terror.

**heu**: an entertaining interjection, as Jason should in fact be rejoicing at this point.

**705 sorte**: with *deorum* in 704 *sorte* denotes the lot that was sent by the gods (Langen compares *monstra novercae* in 3.610 of the monsters sent against Hercules by Juno).

**labor**: a *labor* imposed by heaven so soon after the allusion in the simile at 700 ff. makes one think of Hercules' Labours. Jason is thus (albeit unconsciously) putting himself (and his men) on a par with Hercules, instead of being inferior to the superhero, as he is (and they are) from AR 1.341–343 onwards (see 700–702n.). There is also sly humour here, because Hercules, of course, did perform all the Labours, so while despairing of success Jason is actually likening himself and his crew to one who enjoyed inevitable success in connection with such *labores*. So too Jason is complaining about the Clashing Rocks as a labour assigned by the gods when in fact heaven has removed them as a *labor* henceforth,

and two goddesses got the crew through them (Jason, who was earlier so positive about deities and their help, is now negative about them, right after receiving extensive and vital aid from them).

**serum**: this may be the neuter accusative singular used in place of an adverb (cf. e.g. Virg. *G.* 4.122 *sera comantem*, Sil. It. 16.690 *sera paventem*), or the adjective may agree with *amnem* and have a quasi-adverbial force (= 'late on': see Housman on Manil. 1.226). In either case Jason is picking up Phineus' remarks about the journey to Colchis now before them at 587–616 (and actually echoing 616), and the point is that with so much sailing ahead of them it will take them a long time to reach the Phasis (supposing that they do manage that).

**706** There is heavy irony in this line: even though this is only a supposition for the sake of argument, Jason could not be more wrong about the nature of the Colchians and their willingness to hand over the Fleece.

**707 unde … fuga**: in view of the tenor of 706 the noun will mean 'rapid movement' (644n.) rather than 'flight' or 'escape'. Several critics see an inconsistency here, claiming that Jason has forgotten that Phineus said at 582 f. that the Cyaneae would become fixed once a ship successfully negotiated them. However, this is unfair, as the seer there did not actually state that their immobility would come about as a direct result of a craft passing through them (on his vagueness there cf. Adamietz 62).

Our Jason expresses here the kind of doubts about how they would get back that the Apollonian leader had voiced at 2.413 ff. in his conversation with Phineus. The seer there immediately reassured him that they would be guided back to Greece by deities along another route. Despite not having any such reassurance Valerius' Jason still carries on, doggedly and bravely. But there is also gentle humour here. In his shock and exhaustion Jason is not thinking straight: this man who has been so definite about divine assistance for the Argonauts so far cannot now conceive that the gods might help them back through the Symplegades again, nor does it occur to him that there might be a different way home for the Argo (as there is in most accounts: see Hershkowitz 46 f.).

**talia fundit**: *fundere* 'utter' occurs in prose, but *talia fundere* is found elsewhere down to VF's day only at Cat. 64.321, Virg. *Aen.* 3.344 and Sil. It. 12.292, so the phrase does seem to elevate Jason.

**708–710** The Symplegades are also said to be fixed forever at AR 2.604–606, but VF makes rather more of this detail. He invests it with greater

gravity: whereas in Apollonius the rooting of the rocks was μόρσιμον .../ἐκ μακάρων, in Valerius it is due to the *imperio Iovis* and *fati certa ... lege*. Our poet also stresses it via placement: he puts it at the very end of the episode (so that we go away with this boon for mankind uppermost in our thoughts), whereas in AR the episode continues for over 40 lines, in which the fixing is entirely forgotten and the rocks largely disappear (and the long negative speech by Jason at 2.622 ff. also tends to diminish the sense of achievement).

But all the grandeur here has its diverting aspect too. These verses underline just how misguided Jason is in his anxiety about the Cyaneae after passing through them, as they are now absolutely immobilized (*fixos* plus *revinctos*), for all time, due to the command of the king of heaven himself, and also the *certa lex* of fate, specifically because the Argo has sailed through them.

**708 imperio fixos Iovis**: on the fixing of the rocks as part of Jupiter's world plan cf. 1.556 f. (Jupiter speaking) *pateant montes silvaeque lacusque/ cunctaque claustra maris* and see Lüthje 178 f. For this being fated if a ship made it through them (710) see 583n.

*Imperium Iovis* is a solemn phrase: see Murgatroyd on Tib. 1.2.6 and cf. also Hor. *C.* 3.1.6, Sen. *HF* 79, Sil. It. 13.631, Stat. *Theb.* 1.197, 2.20, 6.376, 7.77, 10.2, VF 3.620 and Hygin. *Fab.* 143.

**709 nescius**: doubly emphatic by position, to accentuate human blindness.

**id ... manebat**: *id* refers to the permanent immobility of the Cyaneae, and *manebat* = 'was in store, was destined' (the verb is ingeniously employed in connection with rocks which will remain static in the same place).

**710 undis ... apertis**: this could be an ablative absolute or ablative of route, referring to the sea between the Symplegades opened up by them parting (cf. *pelagoque ... aperto* in 678). Alternatively it might denote the Euxine and be a dative, meaning 'to the open/high sea' (*OLD* s.v. *apertus* 3b) or 'to the [now] opened up sea' (*OLD* s.v. *aperio* 4a).

**711–732 Description of the Black Sea and its surroundings**. As the Argo sails on, the Euxine, which had never been penetrated before, is amazed at it. This is the biggest sea in the world, fed by many massive rivers, and as a result of all that fresh water it freezes over in winter (both flat and

in the shape of rearing waves). Forever covered by cloud, it stays frozen until the end of May.

To ease the transition, VF stays initially with the Argo at sea, before launching into the geographical excursus at 714 ff. There are verbal links in *ratis* (712, 710) and *unda* (714, 710), and details in common include the Argo's breaching of the hitherto impassable (711 ff., 710), great lengths of time (711, 708) and aperture (713, 710). The description at 714 ff. also has connections with the previous episode (like the Symplegades at its entrance, the Euxine is a huge and remarkable geographical feature, and is fixed (in winter) and dark; and the rivers at 717 ff. recall those at 705 f. and 698). 711–732 look forwards as well as backwards and function as a bridge from the Clashing Rocks to the kingdom of Lycus at 733 ff. Line 713 is echoed at 734, as we are taken from a general allusion to Pontus' lands and kings to a particular ruler and his realm there. This section's references to the Black Sea's shores and waters are picked up at several points at 733 ff., as the remoteness at 713 is at 745. In addition, there are various intimations at 711–732 of the coming deaths of Idmon and Tiphys in Lycus' territory.

The passage performs other useful functions too. This depiction of the singular nature of the place where the Argo is now situated is a way of getting the crew to their next destination that holds much to interest and intrigue the reader. It adds romance and mystique, and so enlivens this stage of the voyage as well. It builds up the Argonauts' achievement, showing them as having opened up a vast area to external shipping (cf. Shelton 250) and making their way through a remote region of marvels. The descriptive pause also provides rest and relaxation after all the action of the previous episode (so Lüthje 179) and switches the focus away from the Argonauts for a change. In addition, by dwelling on the harshness of the locality at 722 ff. Valerius makes Lycus' hospitality seem even more welcome and generous and heightens the feeling of joy and relief at 733 ff.

After 712 the Argo drops out of the narrative, in a suggestive fashion. It appears to be swallowed up by the enormous Euxine and its environs (so that the ship seems small and vulnerable, but not totally negligible, thanks to 711 f.), as our poet employs a visual technique that is reminiscent of cinema (pulling back from the Argo, like a camera, to reveal the vastness and awesomeness of the region that it is traversing). In achieving that effect VF is presenting an ἔκφρασις τόπου (here long enough to amount to an excursus), which was a standard feature of epic poetry (see Williams on Virg. *Aen.* 3.13–16 and cf. also Hom. *Od.* 9.105 ff., 10.80 ff., 12.73 ff., AR 2.727 ff., 4.1234 ff., Lucan 6.333 ff., 9.303 ff.,

411 ff.). His description appeals to the intellect and the emotions, combining geographical data with the exotic, the weird and the extraordinary. There is stress on immensity (making for an aptly epic scale) and frigidity (at 722–726, and then, with an unexpected and so arresting reversion, at 730–732), and this builds a picture of an endless icy waste, which would really get to readers used to the climate of Italy. There is also a progression. After the initial impressiveness, at 722 ff. there is an increasing grimness, thanks to the freeze, the darkness and a nexus of ominous associations (in diction and echoes of earlier poets). But this literary imitation is also diverting, and there are humorous elements here and there, so that the gloom is not unrelieved and overdone.

711–732 correspond to AR 2.648–751. Whereas Apollonius there picked up various places that had been mentioned in Phineus' prophecy at 2.347 ff., VF here eschews such repetition and enlivens these lines by bringing in geographical features which had not figured in his seer's speech. AR went for an expansive and rather leisurely itinerary. VF produces a much more focused and concentrated version to maximize impact (and there may well be a little joke in the brevity too, as our author's heroes get to Lycus' land much more quickly (in far fewer lines) and so would appear to be more vigorous oarsmen). Apollonius presented a learned and largely low-key account of this part of the Argonauts' voyage, with a couple of high points (the imposing appearance of Apollo at 2.674 ff., and the dread Acherusian headland at 2.728 ff.). Valerius omits mundane geographical facts, really plays up striking and sensational items and drops the crew (so they do not distract or detract from the atmosphere). AR ignored the Euxine at 2.448 ff.; VF exploits that gap and steps in to fill out the big picture with lots of material about the sea which is not found in the Greek epic and which brings out the Euxine's remarkable characteristics. Our poet thus mischievously supplements his erudite predecessor and includes information which surely merits attention and which makes the Apollonian travelogue in retrospect seem decidedly deficient.

All in all, in many ways, there is highly functional *doctrina* here.

**711 longis ... impervia saeclis**: the emphatic position of *saeclis* and the addition of *longis* stress how long the sea had been impassable, while *impervius* was rare (*TLL* VII,1.594.74 ff.) and so takes the attention. In this way, and also by means of *stupuere* (712) and all of 713 (with *omne* emphasized by placement), VF highlights at the start of the section the Argonauts' singular feat and the great advance for navigation brought

about by them (and the sound at 711–713 is suitably impressive, with internal rhyme in 711, alliteration of s, assonance of e and iteration of -ent and -esque). There is nothing like this in the corresponding section at AR 2.648 ff.

712 **subitam**: 'suddenly seen' (cf. *OLD* s.v. 1c and also 8.306).

**stupuere**: there is drollery here. The Euxine (rather than the men seeing it for the first time) is amazed, and this truly astounding sea is itself astounded; in addition, there may well be a twist to AR 2.681 (where the Argonauts are astonished at the sight of Apollo), making VF's heroes more impressive (astonishing rather than astonished).

**Pontique iacentis**: the noun will denote the whole region around the Black Sea (*OLD* s.v. 2a). Scholars have suggested two senses for the verb which would have point here. The meaning 'extending far' (*TLL* VII,1.23.33 ff.) would bring out the vastness of the region opened up to external shipping by the heroes. Also possible is 'lying still, motionless', which would allude to the achievement and boon of ending the collisions that made the area shake (565 f.); with this sense *iaceo* is applied to land at Sen. *Thy.* 1020 (*immota tellus pondus ignavum iacet*), but was much more often used of the sea (*TLL* VII,1.24.7 ff.), so there could be play on *pontus* in *Pontique*.

713 **patent**: the idea can hardly be (as some have thought) that the heroes can now see all the territory, kings and peoples of Pontus. The verb must mean 'be open' (to sailors from outside the area): see *TLL* X,1.659.10 ff.

**gentesque repostae**: elsewhere this phrase occurs only in Virgil. At *Aen.* 6.59 f. Aeneas says in a prayer to Apollo *tot maria intravi duce te penitusque repostas/ Massylum gentis praetentaque Syrtibus arva* (cf. VF's reference to the Syrtes in 716). Our poet is thus putting the Argo's voyage on a par with the Trojans' arduous and momentous journey around the Mediterranean, and with a characteristic twist whereas Aeneas covered many seas, the Argonauts are sailing on the largest one. Aeneas' speech was made in book six of the *Aeneid* (with its famous katabasis) shortly before he discovered the death of his comrade Misenus, so in this Virgilian echo there might be subtle prefiguring of the deaths of Idmon and Tiphys at 5.1 ff. (easy enough to see after Phineus' prophecy at 591 ff.).

714 Here begins an effective and playful ploy, as VF now starts to go on and on about this enormous sea in a suitably extensive passage that builds a sense of amplitude.

For the expression cf. Mela 1.6 (of the Mediterranean) *longe lateque diffusum abigit vaste cedentia litora* and Pliny *N.H.* 4.76 (of the Black Sea) *longe refugientes occupat terras*. For the notion that the Euxine was the biggest sea cf. Strabo 1.2.10 ὥσπερ ἄλλον τινὰ ὠκεανὸν … μέγιστον τῶν καθ᾽ἡμᾶς ἐνομίζετο (cf. also Mela 1.102, Pliny *N.H.* 4.76 and Amm. Marc. 22.8.9 ff. on its vastness; and for ancient thought about the reasons for this see Wistrand 351 f. and Liberman p. 282 n. 126).

**effusis**: 'overflowing' and/or 'spacious' (*OLD* s.v. *effundo* 4c, *effusus* 2a, *TLL* V,2.217.61 ff., 70 ff.).

**715 f.** The mss. text (printed by me) does not make sense, despite attempts to explain it (cf. Wistrand 348). It is uncertain how far the corruption extends (*nec*, *tantas* and *quamvis* in 715 and *et* and *desint* in 716 have come in for the most suspicion). Nor is it clear what the poet's point is here: most obviously after 714 f. he would be citing the Tyrrhenian sea (*OLD* s.v. *Tyrr(h)enus* b), the Aegean and the Syrtes as huge marine areas which are not as spacious as the Euxine, but Lucan states at 9.317 f. that in fact there was not much water at the shallow Syrtes, and other interpretations of the purport of these lines have been offered (e.g. by Wistrand and Spaltenstein). Numerous emendations have been proposed (see Lemaire 320 f., Wistrand 348 ff. and Liberman p. 282 n. 126), but none of them solves the problems indisputably. Therefore I see no alternative but to obelize.

**717** In view of the corruption at 715 f. the progression of thought here is not certain, but with *super* (presumably = 'besides'), *vastos … amnes* and *quoque* in this line and the subsequent list of *amnes* and lake Maeotis VF would appear to be moving on to the great addition made by them to the already extensive waters of the Euxine.

On the many, massive rivers that flow into that sea cf. Hdt. 4.47 ff., Ovid *Ex P.* 4.10.45 ff., Pliny *N.H.* 9.49 *multitudo amnium dulcis inferentium aquas* and Amm. Marc. 22.8.46 *multitudine circumvenientium fluentorum*. Valerius conveys well the idea of multiplicity at 718 f. by means of the rapid succession of so many names (with juxtaposition in 719) and polysyndeton.

Apollonius made reference in passing to several rivers at this stage (at 2.650, 652, 659, 722, 724 and 743). VF picks this up and makes much more of the local *amnes*, mentioning ones not named by AR, concentrating them for impact and giving them real import by spotlighting their vastness and their contribution to the Euxine's size and extraordinary

freezing (he also adds the large lake Maeotis at 720 f. to top the Anthemoeisian lake at AR 2.724).

At the same time, as several scholars have noted, he also has an eye to *Ex P.* 4.10.41 ff., where Ovid lists with polysyndeton *flumina* that flow into the Euxine (the Hypanis, Tyras and Danube appear there, as they do in Valerius' list), provides the same explanation of the freezing of that sea that is found at 721 ff. (due to the prevailing north wind and all the fresh water from the rivers), in line 46 (*vimque fretum multo perdit ab amne suam*) speaks of the sea losing the potency of its salt water in words that are recalled by VF at 721 f., and at 55 f. talks of the separation of Asia and Europe (cf. 727 f. below). Our author turns Ovid's negative picture of a land that he hates into something exotic and awesome, adds rivers that Ovid does not cover (and the Sea of Azov) and presents a more sensational and bleak picture of the Black Sea at 724 ff. There are also entertainingly complex connections. In *Ex P.* 4.10 the poet Ovid likened himself to a leader (Ulysses) on a long and dangerous voyage and described the freezing of the Euxine; here the poet Valerius describes the freezing of the Euxine which is being traversed by a leader (Jason) on a long and dangerous voyage. So too Ovid addressed *Ex P.* 4.10 to Albinovanus Pedo, a poet who was writing an epic on the exploits of a great hero (Theseus); here the poet Valerius is himself writing an epic on the exploits of a great hero (Jason). Finally, allusion to the *Epistulae Ex Ponto* has apt associations for Lycus' kingdom (where two Argonauts will die) and for Colchis (which is also in the Black Sea area and is looming more closely), since that collection of poems is redolent of misery, loss and hardship, and behind it is an inexorable figure of authority who inflicts suffering—Augustus, rather like Aeetes (and also like Pelias, who sent Jason out, as Henri Wijsman points out to me).

**718 non … memorem**: cf. 444 f., where there is also *praeteritio* (and so there is no need for emendation, such as Slothouwer's *num*). I suspect a learned little joke here: our poet is saying that he would not mention the following rivers and lake Maeotis, but is in fact mentioning them via *praeteritio*, in contrast to his Greek epic predecessor who did not mention them at all in any way.

**septemgemini … Histri**: on the Hister's seven mouths and outflow into the Euxine see Langen. There is an impressiveness to the adjective, which is bulky (aptly so) and rare in the Classical period (elsewhere only at Catull. 11.7, Virg. *Aen.* 6.800, Stat. *Silv.* 1.2.191, 3.5.21, 4.1.6, always in a solemn or mock-solemn context). There is also some light-hearted

*doctrina* here. Ovid at *Ex P.* 4.10.58 spoke of the Danube refusing to yield to the Nile (*cedere Danuvius se tibi, Nile, negat*); and VF here applies to the Danube's lower course the epithet for the Nile at Catull. 11.7 and Virg. *Aen.* 6.800 (and Stat. *Silv.* 3.5.21), so that verbally he puts the Danube on a par with the Nile.

**719** I accept Ehlers' text for this line tentatively, since in connection with *flavusque* and *Tyres* and *Novasque* there is disagreement in the mss. and various conjectures have been offered (see Thilo ad loc. and Liberman p. 283 n. 127).

For the Tanais, Tyres and Hypanis flowing into the Euxine cf. Hdt. 4.47, 51, 52, Ovid *Ex P.* 4.10.47, 50 (and see further Spaltenstein). The Novas (if that is the correct reading) would be mentioned here only and would constitute recherché *doctrina* on the poet's part. So too *flavus* (if that is in fact what VF wrote) would be a unique epithet for the Tyres (alluding to sand or mud or, more impressively, gold swept along by the river).

**720 f. opes**: for this noun employed of an abundance of water see *TLL* IX,2.815.56 ff. and compare the use of *divitias* at Ovid *Am.* 3.6.94 and *ditior* at Sil. It. 1.606. The word was also employed (*OLD* s.v. 1c, 3a) of military strength and resources (see below on *agmine*).

**quantosque . . ./aequora**: 'and what a great gulf the waters of lake Maeotis open up'. The reference is to the extensive Sea of Azov (*lacus* or *palus Maeotis*) flowing into the Euxine. On the size of lake Maeotis and for *sinus* = 'gulf' applied to it see Pliny *N.H.* 4.76.

**agmine**: the primary sense is 'multitude' (because this picks up directly the preceding list and is imposing), but 'course' (of water) will also be present (*OLD* s.v. 1, 2). Several critics point to the use of the word to denote armies, and this would tie in with the military associations of *opes* in 720 (see above), *frangit* later in 721 (see *TLL* VI,1.1250.54 ff.), and *vim* and *cedens* in 722. Such connotations add an ominous element and are apt for the general region (NB in particular the upcoming fighting in Colchis).

**722 f.** For the rivers' fresh water sweetening the Euxine and so mitigating the potency of its salt water (*fregit amari/ vim salis*), and for the freezing of the sea's surface consequently (*hinc*) as it submits (*cedens*) to the prevailing north wind see Langen, Spaltenstein and Green 367.

At 722 ff. VF is trying to top the reference to coldness in this area at AR 2.735 ff., where there are a few lines on the Cave of Hades, from

whose depths comes an icy breath each morning which covers the surrounding ground with a frost that melts in the midday sun. Our poet describes at greater length something a lot more spectacular, a much more widespread phenomenon of much longer duration (not immediately melted by the sun: see 730 ff.). He is also tacitly correcting AR's remark (at 2.740 f.) about the constant noise of the sea by allusion to a local condition (it being frozen solid for much of the year) of which Apollonius seems sadly ignorant.

**724 utque**: 'and just as' (picked up by *sic* = 'so' in 725). At 724–726 the sea water is frozen in the state that the *Ursae rigor* finds it: if calm (*immotos … amnes*), it turns into level ice; if choppy (*freta versa vadis*), it becomes ice that rears up in the shape of waves.

**Ursae rigor**: 'the northern cold' (the northern constellation here stands for the north, as it does at Stat. *Theb.* 4.422 *Getica Boreas impactus ab Ursa*).

**invenit amnes**: most mss. have the ungrammatical and unmetrical *inveniat*. Ehlers accepts *invehit* (R2), but this offers little or no sense. If *amnes* meant 'rivers', apart from the oddity of motionless (*immotos*) rivers being brought in, it would be much more natural for the earth (cf. 717) or the rivers themselves (cf. Livy 21.31.10) to be bringing river water into the Euxine than for the *Ursae rigor* to be doing that. But in any case *amnes* must denote the sea water (cf. 338 and see n.) of the Euxine, so that *invehit* is meaningless. VF has been talking about the freezing of the Black Sea just before this at 721–723, and the remainder of this sentence at 727 f. concerns that sea, so 724–726 will also refer to it, and the rivers that empty into it are simply beside the point (cf. Liberman p. 283 n. 128). Accordingly along with most editors I accept *invenit* (C and *ex mirandae vetustatis exemplari* Pius), which affords good sense and is palaeographically plausible (*inveniat* was due to the a in *amnes* or the mistaken assumption that *utque* introduced a purpose clause).

**725 freta versa vadis**: this is probably a second object of *invenit*, although some supply *sunt* here. *Vadis* is a local ablative with the force 'from' or 'on'. The reference is to the sea churned up all the way down to the bottom. For *verto* of disturbing water see *OLD* s.v. 4b, and for *vadum* of the sea bed see *OLD* s.v. 3a. For gales in the area strong enough to cause such commotion cf. e.g. Sen. *Ag.* 66 f. *Euxini turget ab imis/ commota vadis unda*.

**726** The freezing of the Black Sea in winter was often remarked upon (cf. e.g. 6.328, 568, 8.201, Ovid *Tr.* 3.10.32 ff., 3.12.29 f., *Ex P.* 3.1.15 f., Sen. *H.F.* 535 ff., Lucan 1.17, Amm. Marc. 22.8.48), but nobody else has the singular and visually arresting detail of the water as a frozen wave up on high. The sound (first homoeoteleuton and then assonance) draws further attention to this line.

**campo iacet**: the noun denotes a flat expanse (of water frozen and so resembling land), while possible senses for *iacet* are 'is horizontal', 'lies motionless' and 'extends' (*OLD* s.v. 1b, 8, 12).

**tumido riget ardua fluctu**: *riget* seems to combine 'is stiff' (with ice) and 'stands up' (*OLD* s.v. 2c, 3a), and *ardua* appears to embrace 'high' and 'rearing up' (*OLD* s.v. 1,2). *Tumidus fluctus* was almost entirely high style down to VF's time (Virg. *Aen.* 5.125 f., Ovid *Met.* 11.480, Germ. *Arat.* 63, Sen. *H.F.* 551, Lucan 2.457, Sil. It. 17.290, Stat. *Theb.* 9.459, *Ach.* 2.147, Hom. Lat. 170, Mart. 14.181.1).

**727 curvis anfractibus urget**: the sense of the verb is 'encroaches on/ hems in', but again there are aptly unsettling undertones, as the word can also mean 'attack' and 'threaten' (*OLD* s.v. 5, 6, 7).

The only parallel for *curvis anfractibus* (with *urget* in the vicinity too) occurs at Virg. *Aen.* 11.522 (of a valley where Turnus sets an ambush for Aeneas) *est curvo anfractu valles, accommoda fraudi/ armorumque dolis, quam densis frondibus atrum/ urget utrimque latus*. The reminiscence invests the Euxine with an aura of danger, treachery, fighting and gloom.

**728** On the Scythian bow and the common description of the Asian coastline of the Euxine as being in the shape of a *Scythicus arcus* see Langen, Spaltenstein and Rolfe's note (in the Loeb) on Amm. Marc. 22.8.10. In this particular context there is added point, as the ominous associations continue. Bows suggest wounds, pain and death, while Scythia so far in this poem is linked with danger, fear, killing, ferocity, cruelty, fighting and Aeetes (see 1.43, 59, 331, 442, 2.379, 648, 4.9 f., 617).

**specie**: 'in shape/appearance' (*OLD* s.v. 3d).

At 727 f. the allusion to two continents contributes to the overall feeling of immensity. The two are linked via the Euxine and also via expression (each gets a line to itself, with mention of curves, and *hac Europam* is balanced by *hac Asiam*); but the two continents are also distinguished, as the spondaic 727 gives way to the (jumpy?) dactyls and (sinister) sigmatism of 728.

**729** Mela (1.102) calls the Euxine *nebulosus*, and Amm. Marc. (22.8.46) says *omnis autem circumfluo ambitu Pontus et nebulosus est*. For impact VF stresses the perpetuity and fixity of the *nubes* (*stant* and the juxtaposed, alliterating *semper*) and brings out the consequent reduction of light (*umbrosae* and in 730 *non certa dies*). The spondees (continued in 730 and 731) and the collocation *aequore nubes* also have force.

**umbrosae … nubes**: suggestive language again. *Umbrosus* is linked with *umbra* (which can mean 'ghost'), and darkness connotes ill omen, evil, death and mourning (cf. *tenebris* emphatically placed in 731, a noun which was applied to nether blackness). *Nubes* was also used of a cloud of sorrow, a threat (of war etc.) and a disquieting occurrence (*OLD* s.v. 8b, 9).

**730 non certa dies**: Mozley translates this as 'the daylight is fitful', which seems most likely (see *OLD* s.v. *certus* 14a). The total blackness of 'daylight is not manifest' (so *TLL* III.917.20 f.) and 'day is not certain' (i.e. you cannot actually tell when it is day; so Liberman) would be more powerful, but the Argonauts do apparently manage to navigate and put in at Lycus' land (in 733) without any of the trouble that a complete lack of light would cause.

**primo … sole**: VF means the sun's first appearance of the year, in spring.

**731 solvitur**: the rather surprising return to the freeze effectively conveys its continuation and represents a stroke of wit (as in reality, so in the Latin the freeze goes on longer than most would expect).

**vernis cum lux aequata tenebris**: the reference is to the spring equinox (about March 21st.). This is the only example of *vernae tenebrae* in surviving Latin.

**732 redit … in sua litora**: i.e. the sea is no longer frozen solid and its waves break on the shores again.

**extremo … Tauro**: 'at the end of Taurus', i.e. at the end of May. For the expression cf. Hygin. *Astron.* 4.12.1 *utrum extremo Ariete an Tauro primum exoriente*. On the late melting of the Euxine see Lucan 1.17 f. *et qua bruma rigens ac nescia vere remitti/ astringit Scythico glacialem frigore pontum*, and cf. also Virg. *G.* 3.349 ff. (everlasting Scythian winter), Ovid *Tr.* 3.10.13 ff. (local snow unmelted for two years) and Juv. 4.42 f. (the Sea of Azov frozen until late in the year).

The section closes wittily. *Tauro* is left until the very end of the line,

which is in keeping with *extremo*, and which also means that the explanation of when the ice finally melts is delayed (like the actual melting).

**733–762 Arrival at Lycus' kingdom**. The Argonauts land and are hospitably received by Lycus, who is delighted to meet them because of their triumph over Amycus (his brother's murderer) shortly before he had reached Bebrycia himself and won a great victory over the giant's subjects.

The previous section acts as a bridge to this episode (see 711–732n.). In addition, waves in 732 and the Argo in 733 go to shore; *redeo* (732) is picked up by *subeo* in 736, and *litora* occurs in 732 and 736; and the gloomy undertones and foreshadowing continue. For links with earlier parts of the poem see Manuwald.

The tone is predominantly cheerful and triumphant. After the ordeal of the Symplegades the Argonauts can now recover with a friendly and happy host (*fessis* in 736 is a reminder of all they have been through), and the feat of killing Amycus is here revisited and acclaimed all over again, while the final word (*fruuntur*, 762) accentuates enjoyment (cf. Lüthje 181, Garson 1965 119). But all of this is just the calm before the storm (as we know after Phineus' prophecy at 589 ff. about Argonauts ending their lives here) and heightens via antithesis the impact of the ends of Idmon and Tiphys in V (and so that book opens with the strongly contrasting *altera lux haud laeta viris emersit Olympo*, and then the safety, joy and celebration give way to death, misery and complaint). As we see in this section Phineus' prophecy coming true bit by bit (as he predicted, they reach Lycus' land after the Clashing Rocks, he has won a victory over the Bebrycians, and he is *mitis*) our expectation of death grows. The foreboding is increased by the emphasis on killing at 745 ff. (and the two deaths there increase our suspicions that a pair of Argonauts will lose their lives as at AR 2.815 ff.), by other prefiguring, by literary reminiscences with ominous associations and by similarities to the Cyzicus episode (on which see Lüthje 180 f., Adamietz 42 f., Dräger 448) which foster anticipation of a parallel progression here from a happy start to catastrophe. The actual demise of the two Argonauts is held back until the next book to produce a build-up (and preserve the generally lighter mood of IV).

There is also narrative complexity. Rather as he started this book with an end (of the Hylas incident), so here VF concludes IV with beginnings (of the Lycus episode and of the banquet at 760 ff.). There is also foreshadowing (of the deaths in V) combined with flashback (to

the killing of Lycus' brother and Amycus). On top of the links with Cyzicus, the Amycus episode is called to mind (by the role of Echion, the mention of the demise of Lycus' brother and Amycus, and Bebrycian *furor* and *saevitia* at 200, 204, 742 f. and 746; cf. Lüthje 180) and inverted (in contrast to the giant, we find here a friendly king who rushes up to the crew to greet them joyfully, and who shows them hospitality, and this time it is Argonauts who die). At the same time Lycus can also be viewed as a foil to Aeetes, the treacherous, inhospitable ruler who hates and maltreats Jason even though they have common enemies (when Jason fights as his ally).

As for his relationship with his Greek model, VF streamlines this part of the episode, and the rest of it (cf. Lüthje 181, Adamietz p. 63 n. 72). In particular he carefully avoids diminishing Pollux and the other Argonauts by not allowing Lycus to dilate on Hercules' various exploits and the gravity of the loss of such a mighty hero (as he does at AR 2.774 ff.). He makes his Jason speak more succinctly and demonstrate more leadership qualities here. And his Lycus is more vigorous and effective as a fighter, and shows an added generosity of spirit at 751 ff., so that the admiration of a man like that for Pollux's triumph really builds it up (and Valerius outdoes his predecessor even with a minor character like Lycus!).

**733 iam**: VF is intentionally vague over the time it takes the Argonauts to reach the land of the Mariandynians, and we can infer that they will not have sailed quickly though the difficult waters mentioned at 729 f., and many lines have intervened since Phineus' mention of Lycus being already on his way home at 589 f. As a result, *pace* Spaltenstein, we can accept that meanwhile Lycus has got back from Bebrycia (especially if he was on horseback) and is in his kingdom when the Argo reaches it.

**advertit puppis harenis**: *adverto* with the arriving ship as subject occurs here only. The rarity of expression invests this landing with a suitable gravity (which is reinforced by the many spondees at 733–735 and by the Virgilian echoes at 734–736).

**734 ff.** Jason will, of course, be behind the mission of the Argonauts' scout and messenger Echion (on whom see 134n.), so his influence as a leader is felt from the start of this section. At AR 2.752 f. the Argonauts on landing did not long escape the notice of Lycus and his men. By way of contrast VF's Jason takes the initiative and acts promptly, bringing their arrival to the attention of the locals rather than just leaving them to spot

the strangers for themselves, and sending out Echion with a shrewd and economical message (735 f. highlight the fact that the new arrivals are not mere nobodies but great heroes from Greece, and so are worthy of respect and good treatment; at the same time there is a disarming lack of arrogance in *fama est si nominis umquam*, a reassuring indication that all they want is a landing-place in *det litora*, and an appeal in *fessis*).

734 **celer**: divertingly Echion is a speedy messenger just like his father Mercury (see Pease on Virg. *Aen*. 4.241 and cf. also Hom. *Il*. 24.346 and Ovid *Met*. 2.843 f.); so too the message that he delivers is clever and brisk, and that is in character for the son of such a father (and for the cunning Echion of AR 1.52).

**terras regemque exquirit Echion**: *exquirere terras* appears elsewhere only at Virg. *Aen*. 7.239 f. (Ilioneus to Latinus) *sed nos fata deum vestras exquirere terras/ imperiis egere suis*. This is a cleverly apt reminiscence of a phrase spoken by a messenger to a king (and *regemque* may well contain a nod to that) of a land where heroic travellers had recently arrived and were asking for a landing-place (for *det litora* in 736 cf. *litusque rogamus* at *Aen*. 7.229). We are surely meant to reflect that in the *Aeneid* too an initial kind welcome was succeeded by death and misery.

735 **f.** Scholars compare Virg. *Aen*. 8.119 f. (where on his arrival Aeneas tells Pallas and his men to take a message to Evander) *dicite lectos/ Dardaniae venisse duces* (and VF's *fama est si nominis umquam* may look to *Aen*. 8.121 *obstipuit tanto percussus nomine Pallas*). Again there is appropriateness in the mirroring of words connected with a message for a king in whose realm heroic travellers have just landed (although here there is the twist of them being spoken by a Greek to an oriental); and again the Virgilian context is relevant, as there too a warm welcome had a tragic outcome of death (Pallas') and mourning.

**lectos .../... viros**: the phrase picks up Phineus' words at 591 f. (*hic lecto comitum de robore siquem/ perculerit vicina lues*) by way of a grim reminder. For the addressee's benefit *viros* will mean primarily 'true men, heroes', but will also embrace 'soldiers' and 'crew' (*OLD* s.v. 3, 5).

**nominis**: refers to *Haemoniae* (as *nomine* in Virg. *Aen*. 8.121 refers to *Dardaniae* in 8.120).

**Haemoniae**: cf. *Haemonidae* of the Argonauts at 506, and see Spaltenstein on that line.

**det litora fessis**: there are sombre echoes of these words at 5.7 f., where Lycus provides land as a resting-place for the dead Idmon (*donat .../*

*hospes humum sedemque Lycus*), and at 5.32, where the Argonauts are *fessi* in connection with Tiphys' death (*ut vero amplexus fessi rupere supremos*).

737 **adproperat ... laetatus**: Lycus' eagerness to see the heroes (he reasonably concludes or was informed by the defeated enemy that they are the crew he saw out at sea (748 f.) and they disposed of Amycus and also hate the Bebrycians) and his joy at their arrival in his realm form a sadly ironical contrast with the unhappy outcome of their stay there.

The Mariandyni were famous mourners (see Aesch. *Persae* 938 and Sidgwick and Broadhead ad loc., AR 2.782), so that there is witty inversion in the application of *laetor* here and in 752.

The stress on speed (*adproperat* is emphatic by position and picks up *celer* in 734) at the start of this episode may well allude to its streamlined rapidity in comparison with AR's account (2.752–898).

**auditis ... Achivis**: 'Greeks having been heard of' (*TLL* II.1274. 10 ff.) or '[the name] *Achivi* having been heard' (so Liberman).

The elaborate patterns of sound in this line (alliteration and homoeoteleuton) mean that Valerius' Lycus (unlike Apollonius') is introduced with something of a flourish.

**738 f.** There is a clear echo here of Virg. *Aen.* 1.631 f. (of Dido) *Aenean in regia ducit/ tecta*. There is aptness in the allusion to a regent giving friendly welcome (and a banquet) to weary heroic travellers who have just come through great danger at sea, and it invests Lycus with dignity by equating him with a great monarch, the civilized and generous Dido. There are also ingenious variations here and in the following lines. Apart from the fact that VF's regent is male and is helping Greeks (not Trojans) and lives on after their departure, Lycus has won a great victory over his enemies (743) rather than being hemmed in and threatened by them (cf. *Aen.* 1.339, 563 f.), he has a murdered brother (746) instead of a murdering brother, and when his dear one was cruelly slaughtered by a savage king (cf. Sychaeus) he went to get revenge (747 ff.) instead of fleeing from the scene of the murder. So in some ways Lycus is not just a second Dido but actually outdoes her (as a more successful and warlike ruler). In addition, and importantly, there are tragic reverberations too, as Aeneas' stay with Dido ended in death, a funeral pyre and lamentation.

**Aesoniden**: reinforcing his influence in the background at 734 ff., this epic patronymic (cf. 755) elevates Jason, and he is here mentioned before and singled out from the rest of his men (see *OLD* s.v. *turba* 3). So too he

is the one who responds to Lycus at 755 ff. in his role as commander, and he is the only Argonaut who speaks in this section. When Lycus met the Greek heroes in AR, Polydeuces was foregrounded, being mobbed and welcomed as a god at 2.756 f., and Jason did not figure until 2.762; so as not to put his captain in the shade, VF reverses that process, relegating Pollux and (less intense) admiration of him to much later (757 ff.).

**trahit**: 'brought along' (*OLD* s.v. 2a).

**Bebryciis praefixa tropaeis**: for Lycus' victory over the Bebrycians see the note on 589 f., and on the adornment of buildings with spoil see 1.836 (and Kleywegt) and Ovid *Met.* 8.154 (and Bömer). For *praefigo* 'stick the surface with' see *OLD* s.v. 3b and *TLL* X,2.634.63 ff.

740 **mitis**: see 591n. As well as adding to the overall friendly feel, the use of the word here (in emphatic position) brings to mind Phineus' description of Lycus at 590 f. *toto non ullus litore Ponti/ mitior* (after which he went on to talk of deaths among the crew in Lycus' realm).

The adjective also marks this Lycus off from AR's king, who (rather than being *mitis*) was grieving for the abandoned Heracles when he addressed the Argonauts at 2.772 f., and who in his speech to them was (unconsciously) not so kind or gentle, as he accentuated what a great loss Heracles was to them, and by foregrounding and dwelling on several feats of the superhero detracted somewhat from Pollux's single achievement of defeating Amycus (mentioned only later and much more briefly) and from the standing of all the Argonauts.

**effatur talia**: the phrase has connotations of impending death. The only exact parallel is found in the same place in the line at Virg. *Aen.* 10.523 (of Magus appealing to Aeneas to spare his life, shortly before being killed by him) *et genua amplectens effatur talia supplex*. We may also be meant to think of the only other surviving instance of this verb with *talia*, at *Aen.* 10.298 f. (*quae talia postquam/ effatus Tarchon*). There Tarchon urged his men to run their ships ashore, and in the subsequent action his ship was caught on a ridge and broke up, throwing the crew into the sea, to be entangled in the wreckage (so that there would be associations of destruction and suffering for heroic mariners).

741 **haud temere est**: *temere* here could mean 'without reason', but the following *fato divum* etc. makes 'by chance, by accident' more likely (see *OLD* s.v. 2, 3).

**fato divum**: see 86n. The happy claim of divine benevolence here receives a poignant turn at 5.37 f., where (after the deaths of Idmon

and Tiphys) Jason complains of heaven's hostility (*quid tantum infensa repente/ numina*?).

**742 odium ... atque eadem ira**: i.e. the same angry hatred (of).

**furentis**: both Amycus and his subjects (cf. *rabidi*, 104) were frenzied. And VF may well be playing on the idea that Amycus was mad to take on Pollux (cf. 204n.) and to antagonize this vigorous and combative Lycus by killing his brother.

The dactyls and elisions in this line suggest to me a rather breathless animation.

**743 saevaque pares de gente triumphi**: VF's superior Lycus has himself defeated the Bebrycians rather than just ravaging their land when they had been routed by the Greeks (AR 2.138 ff.) and needing the Argonauts to punish the enemy for their incursions into his kingdom (AR 2.792 ff.).

To make this claim Lycus must have won a major victory over the Bebrycians; but prior to that an Argonaut had defeated the main opponent (Amycus), and that defeat had resulted in the flight of his subjects (315 f.), making them easier for Lycus to beat. Jason is too diplomatic to mention any of this, and tacitly goes along with his host's claim.

**744** The overall sense is clear, but there is uncertainty over specific details. *Fides* may = 'loyalty' and/or 'trustworthiness' (*OLD* s.v. 8, 9b). *Quibus* may pick up *animis* (with the sense 'hearts' or (*OLD* s.v. 2a) 'persons') or an understood *illorum*. *Incidit* may be present or perfect tense, and may mean 'befall' or 'attack' (*OLD* s.v. 2e, 9, *TLL* VII,1.902.66 ff.).

The end-stopped line with its emphatic placement and brisk rhythm and frequency of i showcases the *sententia*.

**745 nos quoque, nos Amycum**: the repetition of the pronoun is emphatic, while the juxtaposition *nos Amycum* intimates how much the monster impinged on the Mariandyni, offsetting the remainder of the line.

**tanto procul orbe remoti**: *tanto ... orbe* may mean 'such a great expanse of the earth' (Spaltenstein compares 5.315 *tantumque fretis enavimus orbem*) or 'such a large region' (see *OLD* s.v. *orbis* 13). Langen remarks that Bebrycia is not that distant from Lycus' kingdom. It might well seem remote to one who has just made the journey there and back. Certainly it is amusing to see Lycus talking about Bebrycia as far away in front of heroes who have come from a land which is really far away.

These words are an obvious reminiscence of Ovid *Her.* 18.175 (where

Leander says that instead of being tantalized by Hero's proximity he would almost prefer that he was widely separated from her) *an malim dubito toto procul orbe remotus/ cum domina longe spem quoque habere meam*. Attached to the phrase is a sense of the upcoming decease of two people (and 746 readily calls to mind Leander stretched out dead on the shore). And in one tradition Hero and Leander were united in death (see Mynors on Virg. *G.* 3.263), as Idmon and Tiphys will be at 5.56 ff.

746 **sensimus**: the verb will mean 'have experience of, undergo' and/or 'be affected by'; elsewhere in these senses it has things rather than persons as its object, so the monstrous Amycus is thus equated with a thing (see *OLD* s.v. 4a, 5a).

**frater**: Otreus (see 162n.).

**fusus**: in talking of his beloved brother Lycus would use the verb with the meaning 'slay' (*OLD* s.v. 13b), but we can see more grisly nuances after encountering *fudit* in 167 (see the note on 167 f.).

**harenis**: in view of the combat that took place on this beach the 'arena' sense of the word may also be present.

This is a forceful line with its animated alliteration, ringing internal rhyme and pathetic juxtaposition (*frater mihi*).

747 **cunctis accensus in armis**: the reference may be to Lycus armed to the teeth (Liberman compares Stat. *Theb.* 3.357 *instructique omnibus armis* and Virg. *Aen.* 12.107, of Aeneas, *maternis saevus in armis*) or to the king amid all his troops (cf. e.g. Lucan 6.150 f. *pavor .../... cunctis ignotus Caesaris armis*). In either case these words are given a grim spin at 5.8 ff., where Mopsus is cremated along with his *arma* (see Wijsman on 5.8). *Ignis* in 755 also foreshadows the funeral pyre.

748 **aderam**: as this goes with *illuc* in 747, the primary sense of the verb will be 'have come', but 'be at hand with hostile intent, be upon' will also be felt (see *OLD* s.v. 9b, 15).

**contenta**: 'stretched, taut' (a graphic touch, implying speed); there may be suggestions of eagerness and vigour too (see *TLL* IV.670. 54, 62 ff.), and there could even be play on the sense 'content'. VF here subtly brings out the superiority of the Argonauts, who had already reached Bebrycia and triumphed there, and were now speeding off (to further exploits), in contrast to the slower Lycus, who had only just arrived and was yet to win his victory (and that would be only over Amycus' demoralized subjects). The fact that the Greeks overshadow the more impressive Lycus that we

find in VF enhances their status more than the inferiority of AR's much less active king does.

**749 in sanie taboque recenti**: *tabum* here may denote gore (cf. e.g. 2.212 *taboque sinus perfusa recenti*) but more probably refers to a viscous fluid consisting of putrid matter etc. (*OLD*), as Amycus would have been beginning to rot by the time Lycus saw him (at least a day after his death: see 340–345 and 755 f.), and this would fit well with the beached marine creature to which he is likened in 750.

The conjunction of *sanies* and *tabum/tabes* is high style (cf. Enn. *Scen.* 363 *saxa spargens tabo, sanie et sanguine atro*, Virg. *Aen.* 8.487, Lucan 4.321, Sil. It. 6.237), so that the exploit of Pollux (rather than being undermined somewhat, as in AR) is invested with gravity here (and below).

With *sanie taboque* Lycus is dwelling gloatingly (so too there seems to be an exuberance in the dactyls in 750). The satisfaction of actually viewing the corpse (not in AR) would increase Lycus' gratitude and admiration, and so make for greater closeness to his guests. The build-up of warmth is abruptly punctured at the start of V. And there is a sombre rebound of his obvious pleasure here in seeing a dead person (killed by an Argonaut) at 5.35 f., where Jason is distraught at the sight of dead people (Argonauts themselves).

**750 aequoreo … monstro**: again the feat of Pollux is elevated by means of diction. Down to Valerius' time *aequoreus* was poetic and common in the loftier genres (*TLL* I.1027.56 ff.), and *aequoreum monstrum* figures elsewhere only at Ovid *Met.* 11.211 f., Stat. *Theb.* 9.300 and (in a solemn context) Mart. *Spect.* 28.9. In employing this phrase in connection with Amycus VF is obviously thinking of something massive and fearsome, such as a whale or a monstrous sea-beast like those sent against Andromeda and Hesione.

The comparison comes from AR 3.1395, where the poet describes the Earthborn as κήτεσσι δομὴν ἀτάλαντοι ἰδέσθαι. By transferring it to Lycus' lips VF injects some wit by making marine imagery be employed in an address to sailors. He also improves on his predecessor in terms of fit: unlike the earthborn men, Amycus was a son of Neptune and connected with the sea (109 ff., 177 ff.); he was also much bigger and more frightening to behold than them (and was not carrying weapons); and in death he was stretched out by the sea (not on the plain of Ares) like a creature of the deep washed up on shore.

**per litora**: *per* suggests vast bulk extending 'all along' or 'all over' the beach.

751–754 At AR 2.780 ff. Heracles beats the great boxer Titias and gets revenge for the Mysians' murder of Lycus' brother by subduing them. These two events are here deftly conflated by making Pollux beat the great boxer Amycus and thus get revenge on him for his murder of Lycus' brother. In this way Pollux appears as on a par with Hercules (instead of having his exploit rather undercut by means of the superhero, as in Apollonius). So too Lycus relishes and dilates on the defeat of the monster here (and at 749 f.) in a prominent position at the end of his speech, in contrast to the briefer and not so celebratory mention of it in the middle of his address at AR 2.796–798 (after which further remarks took the attention away from it). In addition, it is clear from 752 f. that the king would have fought Amycus with weapons in a war and even this aggressive, vengeful Lycus would not have dared box with him, so that Pollux's bravery and achievement stand out even more by way of contrast.

There is a light-hearted aspect too. The speaker goes on and on about the victory over the giant, not realizing that on top of that the Argonauts have just triumphed over a pair of even more formidable foes (against which divine help was needed), not to mention driving off the dread Harpies as well. Tactfully Jason does not put him straight (whereas AR's leader refers to the Cyaneae at 2.770), and he thus keeps the link via Amycus strong.

Sadly the absence of complaint about (deserved) death and the rejoicing over it here are completely reversed at the start of book 5, where due to the (undeserved) deaths of the two Argonauts there is lots of mourning and lengthy complaint (at 5.37 ff.).

751 f. **suprema tyranni/ fata**: *tyrannus* here will, of course, have its negative sense of 'tyrant'. The dignified expression in connection with the killing of Amycus continues: *suprema fata* is found elsewhere at Acc. *trag.* 536, Cic, *Tusc.* 2.23 (in a verse translation of Aeschylus), Manil. 5.210, Sil. It. 12.202, Val. Max. 9.12.8 (in a grave context) and VF 7.133.

753 **procubuisse**: *procumbo* of someone falling in death while fighting was common in Virgilian and Silver Latin epic (*TLL* X,2.1567.27 ff.).

**lege**: see 209 f.

**ultus**: for the (unusual) passive sense of the verb see Lewis and Short s.v. 2 *ulciscor* and cf. also Livy 9.22.9 *decus ulti Samnitium imperatoris*.

In this line and the next one there is vehemence in the rapid rhythm, the assonance of short vowels and the frequency of q, c, s and m.

754 **meritoque ... sanguine**: i.e. the blood of Amycus, with which the boxing-gloves that he provided for opponents (250 f.) deserved to be soaked.

755 f. The ellipse earlier in the poem of the details mentioned now by Jason means that attention is here drawn to them (an interesting little addition), and also to him as a vigilant commander.

The Valerian Jason, a man of diplomatic silences (743n., 751–754n.), is here also a man of few words, and he uses them (at 755 f. and 757 f.) to highlight items which reinforce the connection with his host, in contrast to the more chatty (and less focused) leader at AR 2.762 ff. In particular this Jason does not mention their abandonment of Hercules (as AR's captain did at 2.766 f.), and so does not encourage the rather dispiriting and deflating response about that from Lycus which we find at AR 2.774 ff.

**excipit Aesonides**: for the verb used of following on in speaking (= *pergere*) see *TLL* V,2.1254.60 ff. With this meaning it is especially common in epic and so (along with the patronymic) elevates Jason.

**in montibus ignis**: the reference may be to watch-fires, seen during the night spent in Bebrycia by the Argonauts or early the next day as they sailed along (cf. 344). But *ignis* could also designate fire used to burn the homes, steadings and produce of the Bebrycians (who fled to a mountain in 316): cf. *eruta* in 761 and the ravaging of their land by Lycus at AR 2.138 ff.

**medio de gurgite**: there is a reprise of the mid-sea detail here (and in 748 f.) at 5.33 f. (after the demise of Tiphys) *tunc ipsa cremari/ visa ratis medioque viros deponere ponto*.

757 **ostentans prolem Iovis**: *prolem Iovis* dignifies Pollux (542n.) and seems intended by VF to recall the triumphant use of that phrase after his victory over Amycus (see 327n.). There will be further point to this way of denoting Pollux here: this more independent Jason cheerfully shows a son of Jupiter (Pollux) who is present rather than gloomily revealing the absence of a son of Jupiter (Hercules), as at AR 2.766 f.

The verb may mean just 'show' or (*OLD* s.v. 2a) 'show ostentatiously or obtrusively, parade, flourish' (in pride, and to spotlight him for Lycus' benefit). Jason's action here would appear to be a pointed corrective to

AR 2.756 f., where (for no obvious or given reason) the Mariandynians somehow just know which one is Polydeuces out of such a company of great heroes.

**758 inviso solvit cui pectore poenas**: *inviso* ... *pectore* may be an ablative of description going with the 'he' that is the subject of *solvit* (cf. Mayer on Lucan 8.158) or a causal ablative. The adjective will mean primarily 'hateful, odious' but may also embrace 'hostile' (*TLL* VII,2.198.78 ff., Gransden and Horsfall on Virg. *Aen.* 11.364). *Pectore* may denote the breast as the seat of emotions, moral qualities etc. and/or the mind, personality (*OLD* s.v. 3a, 4); and it also conjures up Amycus' massive chest (see 244). Jason is showing an antipathy towards the giant which is natural in itself (and so represents a lively emotional touch), and there is a statesmanlike aspect too, as he is carefully confirming Lycus' assumption about the Argonauts' feelings at 742 f. and picking up the king's own attitude to the monster, in order to strengthen the bond between the host and his guests (so too he refers to the giant's death as punishment, i.e. for the murder of Lycus' brother, thereby taking up *ultor* in 747 and *ultus* in 753, and subtly reinforcing the king's sense of gratitude). There is no need to emend *inviso*, and in fact the mss. reading is superior to the emendations which have been advanced: Schenkl's *invito* lacks point and is weak (how many people pay the penalty willingly?), while Bulaeus' *inciso* and Columbus' *inliso* and *eliso* inappropriately highlight the chest when Amycus was actually killed by a flurry of blows to the head and neck (see 307 ff.).

Jason's words in this line evince solemnity (all the long syllables) and vehemence (the alliteration). His evident satisfaction at Amycus' *poena* here gives way to a protest about punishment for the Argonauts (after the loss of members of the crew) at 5.38 (*quas nostri poenas meruere labores*?).

**759 ille virum**: note the warm juxtaposition. *Virum* could just mean 'him', but the 'hero' sense would fit better with the immediately preceding lines and the general celebratory air of the book's conclusion (see *OLD* s.v. 3, 6).

**mirantia lumina volvit**: *mirantia* will combine 'admiring' and 'marvelling'. For the application of *volvo* see *OLD* s.v. 8.

Neatly VF blends two phrases redolent of death to prefigure the ends of the two Argonauts. The only parallel for *mirantia lumina* (and for *lumen* as the subject of *miror*) is found at Ovid *Met.* 3.503 (of Narcissus) *lumina mors clausit domini mirantia formam*. *Volvere lumina* occurs elsewhere

only at Virg. *Aen.* 10.446 f. (of Pallas, also looking in amazement at a hero, just before he is killed by him) *stupet in Turno corpusque per ingens/ lumina volvit.*

**760 mediis ineunt convivia tectis**: the words recall Virg. *Aen.* 1.638 (also of a banquet at the end of a book) *mediisque parant convivia tectis.* This echo reinforces the allusion to Dido at 738 f. and has the same aptness and tragic reverberations (see the note on 738 f.). One is also reminded of VF 2.341 f. *mediis famulae convivia tectis/ expediunt* (of a feast put on by Hypsipyle for the Argonauts), the only other place in Latin where the grouping *mediis … convivia tectis* appears. That instance of the phrase also has a gloomy aura, as there are Thracian women mourning deceased kings immediately after it at 343 f., and the whole episode ends with grief and loss (2.393 ff.). The double allusion to death and mourning is fitting in connection with the upcoming demise of two of Jason's crew.

**761 communesque vocant superos**: whether *superos* refers to specific divinities or the gods in general, they are *communes* because they helped both the Mariandyni and the Greeks to win victory in Bebrycia (which adds to the intimacy).

Burman (followed by other scholars) suggested a reminiscence here of Virg. *Aen.* 8.275, where Evander says *communemque vocate deum* (with reference to invocation of Hercules in a rite in honour of his victory over Cacus), and this seems correct (on top of similarities of context that is the only other place where we find together *voco* and a word for 'god' qualified by *communis*). The echo comes with germane associations of celebration at a feast by heroes of the death of a monster with a dread cave who was killed in individual combat by a mighty warrior. So far from Hercules being missed (as in AR), here Pollux is linked with him again. The allusion also points forward to the deaths in book 5.

There is no mention of invoking gods in the banquet at this point in AR. These heroes seem more reverent and grateful than their Apollonian counterparts, and this Lycus (more active in this respect too) is actually engaged in religious observance now rather than just promising to build a temple to the sons of Tyndareus in the future (as at AR 2.806 ff.). In addition Valerius thus manages to achieve poignant variations in the next book, where this joyful ceremony is succeeded by funeral rites, and there is an unheeded prayer to Apollo (5.17 ff.) and a complaint about the gods (5.37 ff.).

**eruta**: for the damage done to Bebrycia by the forces of Jason and Lycus cf. AR 2.138 ff. The *TLL* (V,2.845.70 ff.) cites twelve examples of *eruo* = 'destroy' in Virgil, Manilius and Silver Latin poetry and prose.

**762 votis pariter praedaque fruuntur**: the meaning must be that both the Mariandynians and the Argonauts enjoyed the fulfilment of their prayers/wishes in connection with Bebrycia (cf. Petron. *S.* 11 *alligo artissimis complexibus puerum fruorque votis*) and enjoyed the booty won from Bebrycia (for which cf. 737 and AR 2.143 f.). It is hard to see how they could be doing all that now at the feast (some editors mark these words off from the relative clause by adding a comma after *Bebrycia* in this line). So it is best to take these words as belonging inside the *quorum* clause, with this enjoyment also depending on divine assent.

There is some sense of closure here: with their quest suspended, the Argonauts are now recovering after coming through the various ordeals of IV successfully; the banquet recalls the conclusion of *Aeneid* 1; death (745 ff.) is a terminal motif; and there is ring structure within the book as a whole (see the Introduction). However, we know that this is only a brief pause before the adventures continue, and only the beginning of the episode in Lycus' land; and in particular Phineus' prophecy at 591 ff. and all the ominous rumblings and foreshadowing in this section mean that we are anticipating imminent catastrophe. So the ending is really a cliff-hanger, encouraging us to read on.

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